





Royal Academy of Music.

STUDENTS'

Organ Recital

On Monday, 11th February, 1901,

At Eight o'clock.

Conductor - Sir ALEXANDER CAMPBELL MACKENZIE, Mus. Doc., F.R.A.M.

Progra

R. M.

In Memoriam.

HER MOST GRACIOUS MAJESTY QUEEN VICTORIA, 1819-1901,

Patron of this Institution.

Mendelssohn. "Trauermarsch"—Organ Mr. B. J. DALE. Widor. FIRST MOVEMENT from Fifth Symphony—Organ Miss MABEL COLYER. .. "The Two Grenadiers" Schumann. Song... Mr. WALTER LEWIS. Bach. Toccata in F-Organ Miss NELLIE M. WEASER (Henry Smart Scholar). Hegar. WALZER (Op. 14, No. 3)) Sauret. FARFALLA (Op. 40) Miss MARJORIE HAYWARD.

Prelude and Fugue in C minor (Op. 37)—Organ ... Mendelssohn.

Mr. STANLEY MARCHANT (Sir John Goss Scholar).

Accompanists—Miss Marion White, Mr. Holy



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WERDS.

Part-Songs ("The Snow" Fly, Singing Bird", For Ladies' Voices, with accompaniment for Violins and Pianoforte ... Elgar.

Mr. WALTER MACKWAY'S CLASS.

First Violins—Miss MARJORIE HAYWARD, Miss NINA SUTTON.
Second Violins—Miss MARGARET HOLLOWAY, Miss AMY INGLIS.
Pianoforte—Mr. HERBERT MACFARREN.

Fantasia in F minor—Organ Mozart.

Mr. PETER K. DE VILLIERS.

Songs {"Ah! once I had a beauteous Fatherland"... Lassen.
"À une Fiancée" Gabriella Ferrari.
Miss EDITH C. PATCHING.

Sonata in D minor (Last movement)—Organ ... Merkel.

Miss JESSIE BARRETT HANDLEY (Organ Exhibitioner).

Thema mit Veränderungen from Suite (Op. 149), for Organ, Violin, and Violoncello Rheinberger.

Miss K. TROTTER-BROWN, Miss MARJORIE HAYWARD, and Miss ETHEL PETTIT.

"Bric-À-Brac b. "The Cupid on the Clock" b. "The China Shepherdess" c. "The Italian Mandoline" c. "The Bronze Cavalier" c. "Scholar).

Mrs. ETHEL WOOD.

"CHORAL ET FUGUE" from Sonata, No. 5—Organ ... Guilmant.

Miss IDA PEMBERTON.

VHITE, JARRY FARJEON, Mr. HERBERT MACFARREN.



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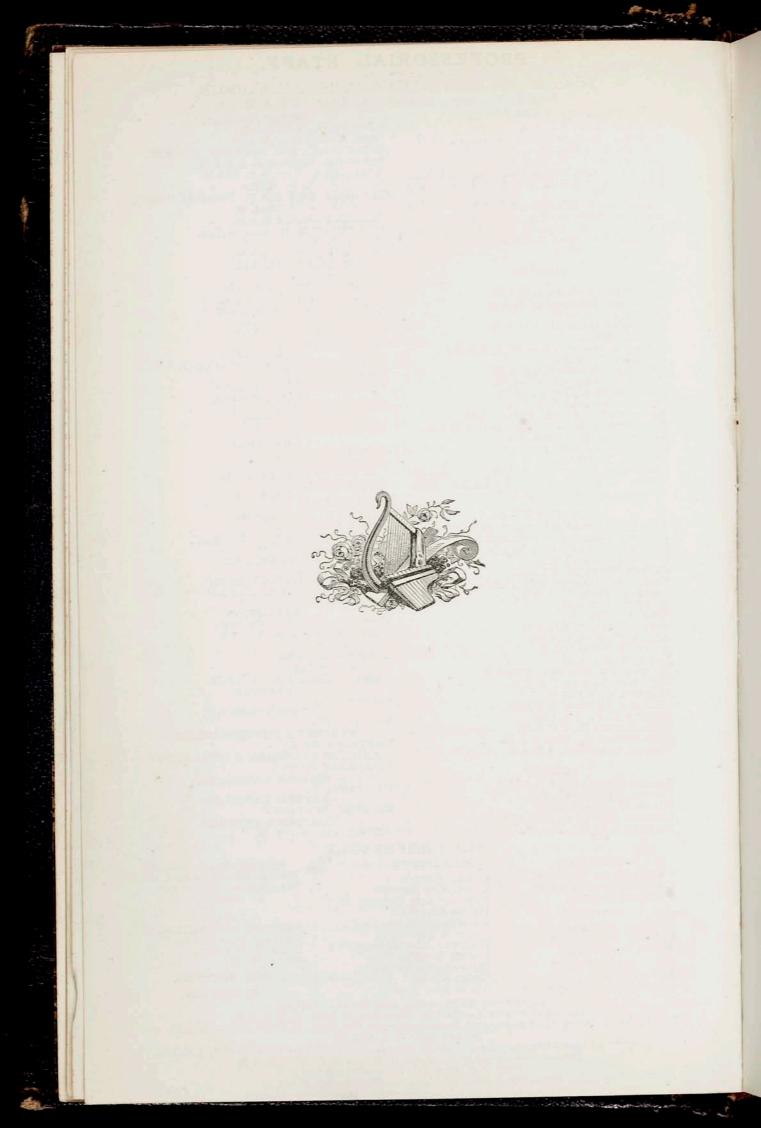
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↔ PROGRAMME. ఈ

C.X®K.O

Allegro ma non troppo Andante ma moderato From Sextet in B flat—Two Violins, Two Violas, and Two Violoncellos Brahms.

Miss NETTIE ATKINSON, Miss FRANCES ISON, Miss EMILY WINGFIELD, Mr. NEVILLE FLUX, Miss ETHEL PHILLIPS, and Miss ETHEL PETTIT.

Song "The Garland" Mendelssohn.

Mr. JOHN STRAFFORD.

Fantasia (Op. 77)—Pianoforte Beethoven.

Miss HEDWIG E. COLE.

Recit. and Air "Cavatine" (Les Pêcheurs de Perles) ... Bizet.

Miss AMY A. JOYNER.

Sonata in B minor (MS.)—Pianoforte ... Edwin Yorke Bowen (Erard Centenary Scholar).

Allegro con fuoco-Andante-Minuet and Trio-Finale.

Mr. EDWIN YORKE BOWEN.

Song... ... "A Memory" ... Goring Thomas.

Miss MARGARET THOMAS.

GIPSY SONG Wiolin ... S. Coleridge-Taylor.

Miss MAY FRIEDEBERG.

Songs (MSS.) ("Autumn" "Young seraph, take thy harp" Florence Reeres (Student).

Miss ROSE E. WHEELER.

Sonata in A minor (MS.)—Violin and Pianoforte A. von Ahn Carse (Macfarren Scholar).

Allegro moderato—Andante sostenuto—Allegro con brio.

Mr. E. SPENCER DYKE and Mr. CLAUDE GASCOIGNE.

Songs {"La Dame de Pique" Tschaïkowsky. Goring Thomas.

Miss LILIAN MORGAN.

Allegro Adagio Allegro Violas, and Violoncello ... Mozart.

Miss EVA STARLING, Miss NORA C. UNDERHILL, Mr. W. H. PEPPERCORN, Miss DOROTHY G. FORSTER, and Miss ETHEL PETTIT.



PIANOFORTE BY C. BECHSTEIN.

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PROGRAMME.

THURSDAY, FEBRUARY 21, 1901.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

ALLEGRO MA NON TROPPO
ANDANTE MA MODERATO

Two Violins, Two Violas, and Two Violoncellos ... Brahms.

MISS NETTIE ATKINSON, MISS FRANCES ISON,
MISS EMILY WINGFIELD, MR. NEVILLE FLUX, MISS
ETHEL PHILLIPS, AND MISS ETHEL PETTIT.

SONG ... "The Garland" ... Mendelssohn.

Mr. JOHN STRAFFORD.

Y Celia's arbour all the night
Hang, humid wreath, the lover's vow,
And haply at the morning light,
My love shall twine thee round her brow.

Then if upon her bosom bright Some drops of dew should fall from thee, Tell her they are not drops of night, But tears of sorrow shed by me.

Thomas Moore.

FANTASIA (Op. 77)—Pianoforte ...

Beethoven.

Miss HEDWIG E. COLE.

RECIT. AND AIR "Cavatine" (Les Pêcheurs de Perles) Bizet.

MISS AMY A. JOYNER.

RECIT.

E voila seule dans la nuit;
Seule en ce lieu désert, ou regne le silence.
Je frissone, j'ai peur, et le sommeil me fuit.
Mais, il est là! mon cœur devine sa présence.

AIR.

Comme autre fois dans la nuit sombre, Caché sous le feuillage épais, Il veille près de moi dans l'ombre, Je puis dormir, rêver en pais. Il veilla près de moi Comme autre fois.

C'est lui, mes yeux l'ont reconnu!
C'est lui, mon âme est rassurée!
O bonheur, joie inespérée!
Pour me revoir, il est venu!
O bonheur, il est venu; il est là!
Pres de moi! Ah;
Comme autre fois.

Comme autre fois dans la nuit sombre, Caché sous le feuillage épais, Il veille près de moi dans l'ombre, Je puis dormir, rêver en pais, Il veilla près de moi Comme autre fois.

M. Carré et Connon.

thorn.

Bizet

SONATA in B minor (MS.)—Pianoforte ... Edwin Yorke Bowen (Erard Centenary Scholar).

Allegro con fuoco.
Andante.
Minuet and Trio.
Finale.

MR. EDWIN YORKE BOWEN.

SONG "A Memory" ... Goring Thomas.

MISS MARGARET THOMAS.

FLOWERS, all your sweets and splendour,
'Neath my hand you tremble, you thrill,
You hold in chalices tender
His voice, softly sounding still,
As on that day, dear past naming,
In that hour of joy divine,
When a kiss, like fire forth flaming,
My love's lips laid on mine.

GIPSY SONG
GIPSY DANCE -Violin ... S. Coleridge-Taylor.

MISS MAY FRIEDEBERG.

SONGS (MSS.) ("Autumn" "Young seraph, take thy harp" Florence Reeves (Student).

MISS ROSE E. WHEELER.

"AUTUMN."

THE Autumn is old, the sere leaves are flying,
He hath gathered up gold, and now he is dying,
Old age begin sighing.

The year's in the wane, there is nothing adorning,
The night has no eve, and the day has no morning,
Cold winter gives warning.

The vintage is ripe, the harvest is heaping,
But some that have sowed have no riches for reaping,
Poor wretch, fall a-weeping.

The rivers run chill, the red sun is sinking, And I am grown old, and life is fast shrinking, Old age begin sighing.

Thomas Hood.

"YOUNG SERAPH, TAKE THY HARP."

H! take, young seraph, take thy harp,
And play to me so cheerily;
For grief is dark, and care is sharp,
And life wears on so wearily.

O sing as thou wert wont to do, When all life's sunny season long I sat and listened to thy song, And yet 'twas ever new. With magic in its heaven-tuned string, The future bliss thy constant theme! Oh! then each little woe took wing, Away like phantoms of a dream; All those bright and happy hours We spent in life's sweet Eastern bowers, Where thou would'st sit and smile, and show, 'Ere birds were come, where flowers would grow. By many a story of love and glory, And friendships promised oft to me, By all the faith I lent to thee— I lent to thee.

Thomas Hood,

"FOR YOU AND ME."

THERE is dew for the flow'ret, and honey for the bee,
And bowers for the wild bird, and love for you and me;
There is care that will not leave us, and pain that will not flee,
But on our hearth unaltered sits love 'twixt you and me;
There are tears for the many, and pleasures for the few,
But let the world pass on, dear, there's love for you and me.

Thomas Hood.

SONATA in A minor (MS.)—Violin and Pianoforte A. von Ahn Carse (Macfarren Scholar).

Allegro moderato.

Andante sostenuto.

Allegro con brio.

SONGS { "La Dame de Pique" Tschaïkowsky. "Barcarolle" Goring Thomas.

MISS LILIAN MORGAN.

"LA DAME DE PIQUE."

H! jeunes filles! oh! jeunes filles,
Légères et gentilles,
Dansez, tournez, chantez en chœur de gais refrains,
Et moi, j'étais aussi dans l'aube de ma vie.
Heureuse comme vous,
Dansant avec entrain,
Toujours folâtre et ravie!

L'amour berçait mon cœur D'images gracieuses. L'amour m'aura donné, Hélas! pourtant bonheur, L'amour m'aura donné La tombe, la tombe, la tombe.

M. C. Delines.

"BARCAROLLE."

VER the waters for ever I roam by night and day,
Sped by breezes of fate afar I float away;
The white sail swells and fills,
The light wind plays o'er the lagoon,
Then onward, Oh! my boat,
We shall find a haven soon.

Not all alone I go, for the gracious Muse of Song Cheers with sweetest of sounds all the course we float along, And the shores make reply, And ripple all sighs in tune. Then onward, Oh! my boat,
We shall find a haven soon!
O gentle breeze, I pray thee heed me,
And gently onward speed me,
Ah! to find a haven soon!

Translation of the French of Beranger by M. C. Gillington.

ALLEGRO
ADAGIO
ALLEGRO
Violas, and Violoncello Mozart.

MISS EVA STARLING, MISS NORA C. UNDERHILL,
MR. W. H. PEPPERCORN, MISS DOROTHY G. FORSTER,
AND MISS ETHEL PETTIT.



A SHORT HISTORY

OF THE

Royal Academy of Music.

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This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

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The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1898), have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

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PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both seves and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS, EXHIBITIONERS, PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are twenty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

Sterndale Bennett Scholarship for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

Sainton-Dolby Scholarship for Singing.
Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

Erard Centenary Scholarship for Pianoforte Playing. Erard Centenary Scholarship for Harp Playing

Goring Thomas Scholarship for Composition.

Dove Scholarship for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

Potter Exhibition for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing, Violin, and Singing (three).

Wessely Exhibitions for Violin Playing (two).

Anonymous Exhibition for Organ Playing.

Orchestral Wind Instruments Scholarships (six).

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

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CHARLES MORTIMER PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

Messes. Tubbs Prize for Violin Playing.

Messrs. W. E. Hill & Sons' Prize for Violin Playing.

SAURET PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

R.A.M. Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Elocution.

GILBERT BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE MEMORIAL PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

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DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

English.

ITALIAN.

 F_{RENCH} .

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 23.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

⁺ With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly indivi-

dual, partly in conjunction with other Students.

3. —Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if suf-

ficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.
9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 20, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

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The fees payable by ordinary Students are:—										
								£	S.	d.
For the Entra					···		•••	1	1	0
Balance of Entrance Fee on becoming a Student								4	4	0
Tuition Fees, for ordinary Curriculum, per Term								11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above										
(Wind In	nstrum	ents)					191	7	7	0
OPTIONAL SUBJECTS.										
Additional Principal Study—										
One lesson per week (30 minutes)								4	4	0
Two lessons per week (30 minutes each)								7	7	0
								1	11	6
(St. Janta - ha discontinua all othorsubjects)								3	3	0
								2	2	0
								3	3	0
,, ,, (Students who discontinue all other subjects)										
Diction Class	3 × ×	***	***		•••	•••	•••	1	1	0
Elocution		4.0	**				* * *	1	1	0
Dancing	No.		100		444	•••	• • •	1	1	0
Stage Dancin	ng		20.00					1	1	0
Deportment							***	0	15	0
Fencing	144		6.6.5				911	1	11	6
Italian			4.4			9009	***	1	1	0
French		* * 1	T				1000	1	1	0
German								1	1	0
English Language and Literature								0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1900-1901.

Michaelmas Term began Monday, 24th September, and closes on Saturday, 15th December.

Lent Term began Monday, 7th January, 1901, and closes

SATURDAY, 30th MARCH, 1901.

Midsummer Term begins Thursday, 2nd May, and closes Wednesday, 24th July, 1901.

ENTRANCE EXAMINATIONS, 1900-1901.

Entrance Examinations will be held: --

For the Lent Term, 1901, Thursday, 3rd January, at 10. For the Lent Half-Term, Thursday, 14th February, at 2. For the Midsummer Term, 1901, Monday, 29th April, at 2. For the Midsummer Half-Term, Monday, 10th June, at 2.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

For Principal Studies, Harmony, Sight Singing, Elecution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS.

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- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 2,944 Candidates have presented themselves for this examination, of whom 535, or an average of 27.9 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the September Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is 31st July. The last day for completion of the entry by payment of Final Fee is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

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of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES:

SAMUEL AITKEN, THOMAS THRELFALL, and the PRINCIPAL.

SAMUEL AITKEN,	Тном	as I	HRELI	FALL,	and th	e Pr	RINCH	PAL.		
In memory of John Hollie								£	0	d.
the gift of his Widow		,				CHU S	Lain,	50	s. 0	0
Alma Mater Male Voice Ch								5	5	0
Anonymous, per Secretary								6	1	0
Chapman, Spencer, Esq.								4.4	10	0
Corder, F., Esq., F.R.A.M.					•••			1	1	0
Cummings, R., Esq., F.R.A								1	1	0
Curwen, J. Spencer, Esq., I	F.R.A.M	[.						2	0	0
								10	10	0
Gooch, G. Gordon, Esq., A.	R.A.M.	(Aus	stralia)					1	1	0
Haynes, Battison, Esq., the	Beques	t of t	the late					100	0	0
Jewson, F. B., Esq., F.R.A.	M. (dec	eased	l)					2	2	0
Macfarren, Sir G. A. (decea	sed)							5	5	0
Macfarren, Walter, Esq., F.	R.A.M.							5	5	0
Macirone, Miss C. A., F.R.								1	1	0
Mackenzie, Sir Alexander C	., Mus.	D.						100	0	0
Mallam, Dalton, Esq		(4)			•••			1	1	0
Margetson, Stewart, Esq.								2	2	0
Maslin, Mr. and Mrs. Victor	(in men	nory	of Mrs	. E. Ne	therclift	, née I	anny			
Rowland)								52	10	0
Masiin, Mr. and Mrs. Victo	or (in g	ratiti	ide for	the ki	indness	of Wi	lliam			
Dorrell, Esq.)								52	10	0
moorsom, mis								3	3	0
Osborne, G. A., Esq., Hon.	R.A.M.	(dec	eased)	• • •				1	1	0
Ramsden, Archibald, Esq.		•••						105	0	0
Ramsden, Archibald, Esq. (2nd dor	nation	a)	•••		•••	1000	100	0	0
Renshaw, J., Esq				***	***			1	1	0
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« PROGRAMME. »

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PART I.

Requiem Mass, for Chorus, Solo Quartet, and Full Orchestra

Giuseppe Verdi.

(1813—1901.)

Soprano ... MISS ETHEL WOOD.

Mezzo-Soprano Mrs. JULIA FRANKS.

Tenor ... MR. W. R. MAXWELL.

Bass ... MR. ERNEST TORRENCE.

No. 1.—" Requiem e Kyrie."

No. 2.—" Dies iræ."

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No. 3.—Offertorio, "Domine Jesu."

No. 4.—" Sanctus."

No. 5.—" Agnus Dei."

No. 6.—" Lux æterna."

No. 7.—" Libera me."

PART II.

FIRST MOVEMENT OF SYMPHONY in G minor, for Full

Orchestra (MS.) Felix G. Swinstead (Thalberg Scholar).

Allegro molto agitato.

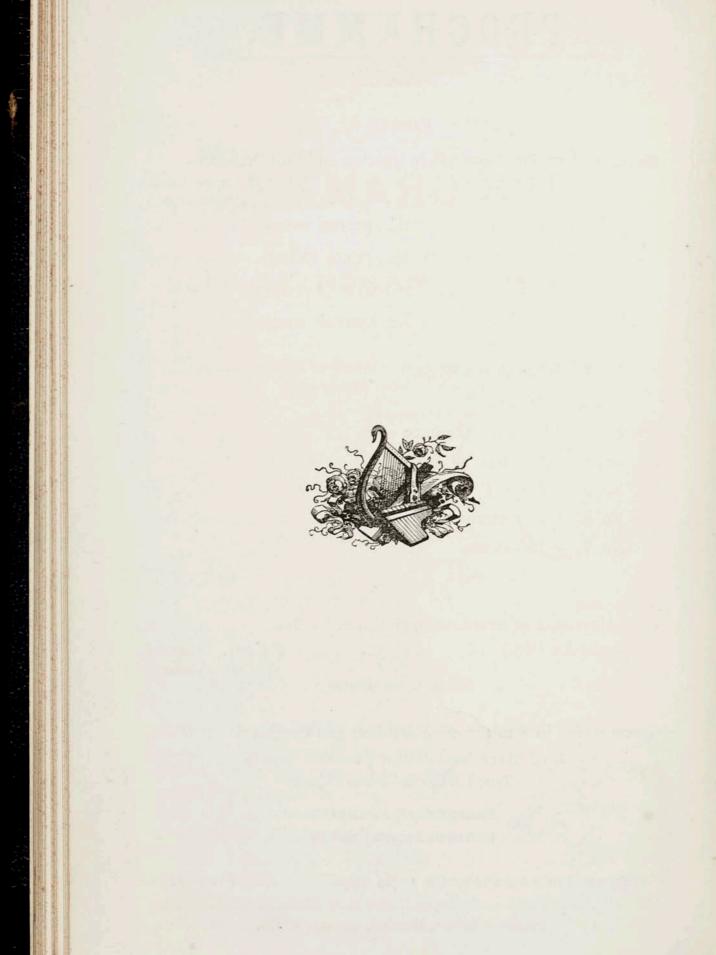
Concertstück in F minor, for Pianoforte and Orchestra ... Weber.

Larghetto affetuoso—Allegro passionato—Adagio.

Tempo di marcia—Presto giojoso.

Master OSCAR FRANKLIN (Sterndale Bennett Scholar).

Symphonic Poem for Orchestra, "Mazeppa" ... Franz Liszt.



PROGRAMME.

THURSDAY, MARCH 28, 1901.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

PART I.

a.	REQUIEM MASS	for	Chorna	Solo	Quartet	and	
	Full Orchestra						Giuseppe Verdi. (1813—1901.)
	Soprano		•••	Miss	ETHEL	W(OOD.
	Mezzo-Soprano	• • • •		Mrs.	JULIA	FRA	NKS.
	Tenor			MR.	W. R. M	IAX	WELL.
	Bass			MR.	ERNES	г тс	RRENCE.

This much-criticised, but undeniably beautiful work will probably be looked upon more favourably in these days of emotional music than it was on its first production, thirty years ago. That its style has nothing in common with the Requiems of Mozart or Cherubini will not shock the present-day musician, who has had little opportunity of hearing those works; nor will he be reminded unpleasantly of the musical phraseology of old Italian opera—another class of works to which he is equally a stranger. Verdi's Requiem has survived prejudice and now only invites our admiration for its wealth of melody and, above all, orchestral and vocal effect.

It is divided into seven sections, of very unequal length. The first, embracing the opening lines and the "Kyrie," is set with great simplicity, first for choir and strings only; then, on the entry of the solo quartet, with fuller and more picturesque accompaniments.

No. 1.—REQUIEM AND KYRIE.

CHORUS.

Requiem æternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem, Exaudi orationem meam, ad te omnis caro veniet.

QUARTET AND CHORUS.

Kyrie eleison, Christe eleison.

No. 2.—Dies iræ.

The setting of the *Dies iræ* hymn forms about a third of the entire work and comprises ten separate movements, besides two repetitions of the initial one. This is a noisy, rather than impressive chorus, in which the terrors of the Judgment Day are presented in somewhat theatrical guise, by loud chords and chromatic passages.

CHORUS.

Dies iræ, Dies illa, Solvet sæclum in favilla, Teste David cum Sibylla.

Quantus tremor est futurus, Quando Judex est venturus Cuncta stricte discussurus!

Next, after an orchestral interlude in which trumpets answer one another from far and near, the chorus Basses thunder out :

Tuba mirum spargens sonum, Per sepulchra regionum; Coget omnes ante thronum. BASS SOLO.

Mors stupebit et natura, Cum resurget creatura, Judicanti responsura.

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Note here the magical effect—never before used—of the Bass Drum as a solo instrument. Now the Mezzo-Soprano exclaims in a solo of profound pathos:

MEZZO-SOPRANO SOLO.

Liber scriptus proferetur, In quo totum continetur, Unde mundus judicetur.

Judex ergo cum sedebit, Quidquid latet apparebit, Nil inultum remanebit.

CHORUS.

Dies ira, Dies illa, &c.

The next movement, a simple and melodious trio, has a most original accompaniment for a solo Bassoon. This instrument, used in the upper part of its register, has a singularly mournful effect.

TRIO-SOPRANO, MEZZO-SOPRANO, AND TENOR.

Quid sum miser tunc dicturus, Quem patronum rogaturus, Cum vix justus sit securus?

As this fades away in a desolate manner the chorus Basses burst out with startling emphasis in a powerful phrase, which is alternated with a beautiful cadence for the solo voices in turn:

QUARTET AND CHORUS.

Rex tremendæ majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis! This having been worked up to a powerful climax is followed by a graceful duet for Soprano and Mezzo-Soprano. This was one of the numbers which in former days was deemed too operatic. Would that modern operas could show its like!

DUET-SOPRANO AND MEZZO-SOPRANO.

Recordare, Jesu pie, Quod sum causa tuæ viæ, Ne me perdas illa die.

Quærens me sedisti lassus, Redemisti crucem passus; Tantus labor non sit cassus.

Juste Judex ultionis, Donum fac remissionis, Ante diem rationis.

No one hitherto seems to have noticed the curious (accidental?) omission of two bars of the melody in the last verse.

Now the Tenor has his opportunity, with a solo of a pastoral character:

TENOR SOLO.

Ingemisco tamquam reus, Culpa rubet vultus meus, Supplicanti parce Deus.

Qui Mariam absolvisti Et latronem exaudisti Mihi quoque spem dedisti.

Preces meæ non sunt dignæ, Sed tu bonus fac benigne Ne perenni cremer igne.

Inter oves locus præsta, Et ab hædis me sequestra, Statuens in parte dextra. This is followed by a declamatory Bass solo. Note the quaint accompaniment of consecutive common chords in the "Oro supplex," a passage which called forth much scornful comment in old days.

BASS SOLO.

Confutatis maledictis, Flammis acribus addictis, Voca me cum benedictis.

Oro supplex et acclinis, Cor contritum quasi cinis, Gere curam mei finis.

The highly pathetic cadence of this number (in E minor) is broken in upon with blood-curdling effect by the sudden re-entry of the "Dies iræ" in the totally unrelated key of G minor. Perhaps even this shock to our nerves will not seem so disagreeable as it once did.

QUARTET AND CHORUS.

Lacrymosa dies illa, Qua resurget ex favilla.

Judicandus homo reus Huic ergo parce Deus:

Pie Jesu, Domine, Dona eis requiem.

Amen.

The chorus having repeated the whole of the opening section, a short transition is made to B flat minor, in which key the final movement is pitched. The subject is a very Verdi-ish slow melody, led off by the Mezzo-Soprano and repeated by the Bass. This is very skilfully elaborated, the chorus repeating the opening phrase in close imitation and is brought to a conclusion in B flat major. Then, as Rider Haggard says, "a strange thing happens." The

orchestra fades away in B flat major and the chorus utters a final Amen in G major; whereupon the orchestra gently re-asserts the proper key to finish, making a highly original ending to one of the most original choral pieces ever written.

No. 3.—Offertorio.

QUARTET.

Domine Jesu Christe, Rex gloriæ, libera animas omnium fidelium defunctorum de pænis inferni, et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum; sed signifer sanctus Michael repræsentet eas in lucem sanctam. Quam olim Abrahæ promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus, tu suscipe pro animabus illis quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam.

The third number, the "Offertorio," is for solo quartet only. Beginning with a difficult passage for Cellos alone, it treats us to a succession of charming vocal and instrumental effects, eventually ending as it began. A central episode containing a solo for Tenor is very striking.

No. 4.—Sanctus.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth!
Pleni sunt cœli et terra gloria tua. Hosanna in excelsis!
Benedictus qui venit in nomine Domini. Hosanna in excelsis!

In this choral piece Verdi seems to have felt it obligatory to display his knowledge of musical science. An eight-part fugue for double choir, with independent orchestral accompaniment, is a thing which every Doctor of Music is required to be able to write, but which no one wants to hear. Verdi's attempt has at least the merit of not being dull, and towards the end, abandoning the contrapuntal style with evident relief, the composer gives us some excellent effects, especially one of a chromatic scale executed by the entire orchestra.

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No. 5.—Agnus Dei.

SOPRANO, MEZZO-SOPRANO, AND CHORUS.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

This is the shortest, but the most striking section of the work. A simple melody of unusual character, unaccompanied, is sung by the two solo voices in octaves, repeated by chorus and orchestra, also in bare octaves, then repeated again and again with varied harmony and accompaniments. That is all. But note the strange effect of adding three Flutes to the two voices, and then the lovely passage following this, when the Violins walk up to the very heavens over the tender tones of the chorus and own that the simplicity of this piece is almost divine.

No. 6. - Lux æterna.

MEZZO-SOPRANO, TENOR, AND BASS.

Lux aterna luceat eis, Domine, cum Sanctis tuis in aternum, quia pius es. Requiem aternum dona eis, Domine, et lux perpetua luceat eis.

This fine number suffers from comparison with the preceding, but is a highly original piece for the three lower solo voices. Among its picturesque features will be noticed the "double pedal" for two Drums, accompanying the Bass solo.

No. 7. - LIBERA ME.

SOPRANO SOLO AND CHORUS.

Libera me, Domine, de morte eterna, in die illa tremenda, quando cæli movendi sunt et terra. Dum veneris judicare sæculum per ignem. Tremens factus sum ego et timeo dum discussio venerit atque ventura ira. Dies iræ, dies illa, calamitatis et miseriæ, dies magna et amara valde. Requiem æternam dona eis, Domine, et lux perpetua luceat eis. Libera me, Domine, &c.

It is interesting to know that this number was the progenitor of the whole work. It was Verdi's contribution towards a Requiem for Rossini, written, in 1868, by thirteen leading Italian composers, but never performed. This is all the more curious as Verdi has in it the germs of his two opening movements.

First comes a monotone recitative, in imitation of ancient church chanting, the drop of a whole tone by the chorus being very quaint. Then a short dramatic solo for the Soprano, next a reprise of the "Dies iræ," followed by a reminiscence of the opening "Requiem," now a semitone higher, and then a final fugue. As before, the composer seems to weary of this uncongenial task and imperceptibly abandons it for a more free style, working up to a bold peroration and a concluding repetition of his opening recitative.

A SHORT INTERVAL.



PART II.

FIRST MOVEMENT OF SYMPHONY in G minor,

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for Full Orchestra (MS.) ... Felix G. Swinstead (Thalberg Scholar).

Allegro molto agitato.

Concerning a new work by a Student it would be unbecoming to say much. But attention may be drawn to the extreme conciseness and brevity of this movement, and also its great variety of mood, both unusual features in a maiden effort.

CONCERTSTÜCK in F minor, for Pianoforte and Orchestra, Weber.

Larghetto affetuoso.
Allegro passionato.
Adagio.
Tempo di marcia.
Presto giojoso.

MASTER OSCAR FRANKLIN (Sterndale Bennett Scholar).

This well-known show-piece of Weber's was written in 1821, just at the time "Der Freischütz" was being first produced, and was played by the composer at the concert he gave on June 25, just before leaving Berlin. The following is the "programme" of the piece, as given by the composer to his young friend, Jules Benedict:

"The Chatelaine sits all alone on her balcony, gazing far away into the distance. Her knight has gone to the Holy Land. Years have passed by; battles have been fought. Is he still alive? Will she ever see him again? Her excited imagination calls up a vision of her husband lying wounded and forsaken on the battlefield. Can she not fly to him and die by his side? She falls back, overcome. But hark! what sounds are those in the distance? Over there in the forest something flashes in the sunlight—nearer and nearer. Knights and squires with the cross of the Crusaders, banners waving, acclamations of the people; and there, it is he! She sinks into his arms. Love is triumphant. Happiness without end. The very woods and waves sing the song of love; a thousand voices proclaim his victory."

SYMPHONIC POEM for Orchestra, "Mazeppa" .. Franz Liszt.

This is the sixth of Liszt's remarkable series of "tone pictures," and one of the least often performed, less on account of any demerit than because of the difficulty of adequately rehearsing it under ordinary concert conditions. Its superb orchestration and startling effects may be left to speak for themselves, but it is due to the composer to quote—in a rough and ready translation—a few verses of the poem of Victor Hugo which the piece is supposed to illustrate. The story of the young page in the Russian court who loved the royal princess, and on detection was made to suffer the penalty of being tied to the back of a wild horse, which sagacious quadruped bore him back to his native land of Tartary, where he became king and took vengeance on his persecutors—this, as told by Byron, should have been sufficient for the musician, but he prefers Hugo's more beautiful version, in which the story is made emblematical of the career of Genius.

I.

Behold this Mazeppa, o'erpowered by minions,
Writhe vainly beneath the implacable pinions
His limbs that surround.
To a fiery steed from the Asian mosses
That, chafing and fuming, its mane wildly tosses,
The victim is bound.

A shout—and the unwilling centaur is hieing,
The flight of the steeds of Apollo outvieing,
O'er mountain and plain;
The sand cloud that follows e'er deep'ning and height'ning,
The track of a storm pierced by flashes of lightning,
A mad hurricane.

Then, after three days of a course wild and frantic,
Through rivers of ice, plains, and forests gigantic,
The horse sinks and dies;
His limbs quiver faintly, his struggles are over,
And gathering birds of prey circle and hover
Where low the prince lies.

Yet mark! that poor sufferer, gasping and moaning,
To-morrow the Cossacks of Ukraine atoning,
Will hail as their king;
And soon in his might, o'er the battletide rolling,
His thousands he'll sway, and a harvest consoling
To the vultures will fling.

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No more in obscurity destined to languish,
The rule of a kingdom will solace his anguish,
A crown on his brow;
To royal Mazeppa the hordes Asiatic
Will shout their devotion in fervour ecstatic,
And low to earth bow.

II.

So when a poor genius whose brains the gods addle,
O Pegasus! finds himself once in thy saddle,
His fate is as meet;
Away from the world—from all real existence,
Thou bearest him upward, despite his resistance,
On metrical feet!

He cries out with anguish, in agony gasping,
Yet ever the neck of his hippogriff clasping,
Toward heaven they spring;
Each leap that he takes with fresh woe is attended:
He totters—falls lifeless—the struggle is ended—
We hail him then king!

F. C.



A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice,"

"L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

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Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

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PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same

privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students.

SCHOLARSHIPS AND EXHIBITIONS.

There are thirty-three Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

Sterndale Bennett Scholarship for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

Henry Smart Scholarship for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

Joseph Maas Memorial Prize for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

Sainton Scholarship for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing. ERARD CENTENARY SCHOLARSHIP for Harp Playing GORING THOMAS SCHOLARSHIP for Composition.

Dove Scholarship for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

Potter Exhibition for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing, Violin, and Singing (six).

Wessely Exhibitions for Violin Playing (two).

Anonymous Exhibition for Organ Playing.

ORCHESTRAL WIND INSTRUMENTS SCHOLARSHIPS (Six).

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

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CHARLES MORTIMER PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

Sterndale Bennett Prize for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

Walter Macfarren Medals (Two) for Pianoforte Playing.

Frederick Westlake Prize for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

Messes. Tubbs Prize for Violin Playing.

Messes. W. E. Hill & Sons' Prize for Violin Playing.

SAURET PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 26.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 33), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

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WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

English.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 27.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

[†] With respect to the subjects in Italics, see p. 26.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3a.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

- 4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.
 - 5.—Choral Singing—Practice for One hour and a half per week.
- 6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week. 9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on opposite page, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 25 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

	The fe	es paya	ble by	ordina	ry Stud	ents are	:			
For the Ent	rance	Examir	ation					£	s. 1	d.
Balance of E							•••			0
	4	4	0							
Tuition Fees	11	11	0							
Tuition Fees										
(Wind I	nstrui	ments)			***			7	7	0
		0	PTIONA	L SUB	JECTS.					
Additional P	rincip	al Stud	y—							
	One le	sson per	r week	(30 mi	nutes)			4	4	0
7	Cwo le	ssons p	er weel	k (30 m	inutes	each)		7	7	0
Operatic Cla	1	11	6							
,, ,,	101 7 7 7 7									
Dramatic Cla								2	2	0
,, ,,	(St	udents	who dis	continu	ie all otl	her subj	ects)	3	3	0
Diction Clas				T		•••		1	1	0
Elocution								1	1	0
Dancing					F			1	1	0
Stage Dancin	ng							1	1	0
Deportment								0	15	0
Fencing		• • •			d			1	11	6
Italian								1	1	0
French								1	1	0
German		•••			***			1	1	0
English Lan	guage	and Li	teratur	e				0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1900-1901.

Michaelmas Term began Monday, 24th September, 1900, and closed on Saturday, 15th December, 1900.

Lent Term began Monday, 7th January, 1901, and closes

SATURDAY, 30th MARCH, 1901.

Midsummer Term begins Thursday, 2nd May, and closes Wednesday, 24th July, 1901.

ENTRANCE EXAMINATIONS, 1900-1901.

Entrance Examinations will be held: --

For the Midsummer Term, 1901, Monday, 29th April, at 2. For the Midsummer Half-Term, Monday, 10th June, at 2.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 21.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: SAMUEL AITKEN, THOMAS THRELFALL, and the PRINCIPAL.

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Alma Mater Male Voice Choi	ir							5	5	0
Anonymous, per Secretary					***			6	1	0
Chapman, Spencer, Esq.	• • •							52	10	0
Corder, F., Esq., F.R.A.M.			***					1	1	0
Cummings, R., Esq., F.R.A.	M.							1	1	0
Curwen, J. Spencer, Esq., F.	R.A.M							2	0	0
Dobree, Bonamy, Esq.				***				10	10	0
Gooch, H. Gordon, Esq., A.I	R.A.M.	(Austr	alia)					1	1	0
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Arnold, Frank, Esq., A.R.A.M				1	1	0			
Atkinson, W., Esq. (deceased)				-		Ÿ.	50	0	0
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Carse, Adam, Esq						1	1	0			
Cater, J. J., Esq					1.11	1	1	0			
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Child, Miss Annie M., A						1	1	0			
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Clapshaw, Miss Amy C.	G., A.F	RA.M.				1	1	0			
Cobb, Gerard F., Esq., M	I.Á.					1	1	0			
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Collins, The Right Hon.						2	2	0			
Cooper, Edward E., Esq.									26	5	0
Copland, Charles, Esq,						1	1	0			
Corder, F., Esq., F.R.A.	M.		***			1	1	0			
Corner, Rev. Horace G.,						1	1	0			
Cox, F. R., Esq., F.R.A.									2	2	0
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Cummings, Richard, Esq						1	1	0			
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Davies, Mrs. M. Read						1	1	0			
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De Rothschild, Alfred, E.	sq.					10	10	0			
De Winton, Thos., Esq.						2	2	0			
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Dewar, Professor James,	LL.D.,	F.R.S				1	1	0			
Dobbie, R., Esq						2	2	0			
Dobree, Bonamy, Esq.						5	2 5	0	5	5	0
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Farren, Wm., Esq.		•••	***	•••		1	1	0			
Ferrari, Miss F. J.			•••	•••		1	1	0			
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Fitton, Walter, Esq., A.R.					• • • •	1	1	0			
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Gibson, Alfred, Esq.	100					1	1	0			
Glenesk, The Right Hon.	Lord	•••							12	12	0
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Greenish, Arthur J., Esq., Mus. D.	Cantab.,	F.R.A.	Μ.	1	1	0			
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Hailstone, Mrs							12	12	0
Hann, W. H., Esq		744		1	1	0			
Harlow, Miss Bessie M							12	12	0
Harrison, Miss Rose (Pupil of the la	te Frank	Mori)					12	12	0
Hartvigson, Frits, Esq., Hon. R.A.M.	I			1	1	0			
Hazard, Miss Ada, A.R.A.M				1	1	0			
Heap, Ralph, Esq		-					12	12	0
Henderson, Miss Robertine, F.R.A.I			**	1	1	0			
Herbert, Chas. J. J., Esq., L.R.A.M.				1	1	0			
Higgins, Miss Florence G., Mus. Ba	c. Lond.			1	1	0			
Higgins, H. V., Esq	***		2.22	2	2	0			
Hopkins, E. A., Esq		***		3	3	0			
Horrocks, Miss Amy, F.R.A.M.				1	1	0			
Horton, G., Esq., A.R.A.M		200		1	1	0			
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Hoyte, Wm. Stevenson, Esq		. •	•••	1	1	0	10	10	0
Hume, W. W. F., Esq			•••	7	4	0	12	12	0
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Hunter, James, Esq			• • •	1	1	0	12	12	0
Hutchinson, J. T., Esq., A.R.A.M. Huth, Mrs. Henry (deceased), per M	onuol Go	raio E		1	1	U	50	0	0
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In Memoriam, J. H., November 11th							1	1	0
Isaac, Mrs. Albert	***			1	1	0			
Izard, Alfred E., Esq., A.R.A.M.				1	1	0			
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Kemp, S., Esq., F.R.A.M		***	•••	1	1	0			
Kilmorey, The Right Hon. the Earl	oi, K.P.		•••	2	2	0			
King, Frederic, Esq., Hon. R.A.M.	•••	***	***	1	1	0			
Kipps, W. J., Esq., A.R.A.M	•••		***	1	1	0			
Kiver, Mrs. Ernest		***	•••	1	1	0	10	10	0
Knight, George S., Junr., Esq Knott, T. B., Esq., A.R.A.M	•••		•••	1	1	0	12	12	0
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Lake, Herbert, Esq., A.R.A.M	•••	***	•••	1	1	0			
Lambert, Fredk., Esq	•••		***	1	1	0			
Larkcom, Madame Agnes, A.R.A.M.				1	1	0	2202	-	0
Latham, Morton, Esq., Mus. B. Can Leaf, Mrs. Charles	tap.	•••	•••	1	1	0	12	12	0
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Lesingham, Henry, Esq					1	1	0			550
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Leslie, John, Esq								36	15	0
Littleton, Augustus, Esq								5	5	0
Lloyd, Miss Alicia Margaret					2	2	0			
Lloyd, E. Turner, Esq					1	1	0			
Lonsdale, The Earl of (deceased)				***				110	5	0
Lowe, The Misses (Mayfield South	gate)		•••	•••				12		0
Lowther, Sir John H			•••	•••				10		0
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Lucas, Arthur, Esq			***	• • •	1	1	0			
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Macfarren, Walter, Esq., F.R.A.M.					3	3	0			
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Maddison, E. M., Esq					1	1	Ö			
Majoribanks, E., Esq. (deceased)					-	-	o	57	15	0
Mann, Dr. A. H., Hon. R.A.M									16	8
Marshall, J., Esq								10		0
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Maslin, Victor, Esq					1	1	0			
Mathews, Ernest, Esq					2	2	0			
Matthay, Tobias, Esq., F.R.A.M.					1	1	0			
McEwen, J. B., Esq., M.A., A.R.A.					1	1	0			
Merchant Taylors' Company								21	0	0
Merton, Zachary, Esq					1	1	0			
Metzler and Co., Messrs								2	2	0
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Mills, W. P., Esq					2	2	0			
Morgan, Frederick, Esq					1	2	0			
Morland, Sir F., Bart								36	15	0
Mortimer, Chas., Esq., J.P					1	1	0			
Morton, E., Esq., A.R.A.M					1	1	0			
Mukle, Miss Annie V., A.R.A.M								12	12	0
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Needham, Dr. Joseph		•••	•••	•••	1	1	0			
Nicholl, Wm., Esq., F.R.A.M		•••		•••	1	1	0			
North, John, Esq., Bequest of the la			•••	• • •	32		0	364	9	0
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O'Brien, James, Esq			•••	• • •			0	12	12	0
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Ralston, W. R. S., Esq. (decease Randegger, Cave. A., Hon. R.A., Reddie, C. F., Esq., A.R.A.M. Renaut, F. W., Esq Richards, H. W., Esq., Mus.B. Robertson, Ian, Esq Robertson, Miss Rodbard, Miss C., A.R.A.M. Rose, Henry R., Esq., F.R.A.M. Rose, Mrs., F.R.A.M Rube, C., Esq Rutson, John, Esq	M. Duneln 	 1 		 1 1 1 1 1 1 1 5 3	1 1 1 1 1 1 1 5 3	0 0 0 0 0 0		12	0
Saegert, F., Esq Salomons, Sir David, Bart. Schloesser, Adolph, Esq., Hon. Schuster, Leo F., Esq Shakespeare, W., Esq., F.R.A.M. Smith, Right Hon. W. H., M.P. Smith, R. Horton, Esq., K.C. Snook, Miss (deceased) Soutten, B., Esq Speer, Charlton T., Esq., A.R.A. Speer, Wm. H., Esq Spottiswoode, W. Hugh, Esq. Sprague, Mrs. Stainer, Prof. Sir John, Mus.D. Steel, Miss Kate, A.R.A.M. Steggall, Reginald, Esq., A.R.A. Steggall, Dr. C., F.R.A.M Stephens, Mrs Strathcona and Mount Royal, G.C.M.G	I. (decea	sed)		 1 5 1 2 1 1 1 1 1 2 2 1 1 1 2 2 1 1 1 1	$ \begin{array}{cccccccccccccccccccccccccccccccccccc$	0 0 0 0 0 0 0 0 0 0 0 0	26 26	12 5 5	0 0

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Taylor, Mrs. Charles					1	1	0			
Thomas, John, Esq., F.R.A.M.					1	1	0			
Thomas, W. Henry, Esq.					1	1	0			
Thompson, Arthur, Esq., F.R.A					1	1	0			
Thompson, Lady, F.R.A.M.								5	5	0
Threlfall, Charles, Esq					2	2	0		0	
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Tietjens, Mdlle. (deceased)					10	10	U	7	8	0
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Treasure, Miss	•••			•••	1	$\frac{1}{2}$	0			
Treherne, Geo. G. T., Esq.	•••		• • •	•••	2	2	0			
Frevor, The Lord			•••	•••				5	5	0
Froup, Miss		•••	•••	•••			***	12	12	0
Furpin, Dr. E. H., Hon. R.A.M.					1	1	0			
Vincent, Sir William, Bart.					1	1	0			
Vyvyan, Sir R. R., Bart. (deceas	ed)							36	15	0
Waghorn, John, Esq					1	1	0			
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Walker, Fred., Esq., Hon. R.A.					1	1	0			
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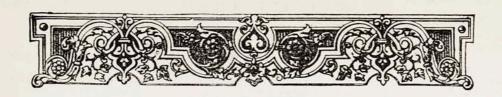
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↔ PROGRAMME. ఈ

CHOKO

Concertstück in C minor (Op. 122)—Harp ... N. von Wilm.

Miss GWENDOLEN MASON
(Erard Centenary Harp Scholar).

Aria ... "Vinto è l'amor" (Ottone) ... Handel.

Miss GERTRUDE MAXTED.

Addio Allegro Marcato from Concerto in A minor (Op. 16)—
Pianoforte* Grieg.

Mr. HERBERT MACFARREN.

Song ... "Riga's Last Song "(MS.) A. von Ahn Carse (Macfarren Scholar).

MR. EDWARD F. BARROW.

Andante Allegro Molto VIVACE from Concerto in E minor—Violin Mendelssohn.

Miss MARGARET S. HOLLOWAY.

(a. Air ... "The Lord is long suffering" (Judith) Hubert Parry.

Miss E. MARGARET LLEWELLYN.

b. Recit. and Air, "If with all your hearts" (Elijah) Mendelssohn.

Mr. HENRY F. PLEVY.

Concerto in C minor (Op. 44)—Pianoforte† ... Saint-Saëns.

Allegro moderato—Andante—Allegro.

Mr. CLAUDE GASCOIGNE.

(George Mence Smith Scholar). "Gli angui d'inferno" (Il Flauto Magico) ...

Miss EDITH PATCHING.

b. Recit. ed Aria, "Vedrò, mentr' io sospiro" (Figaro)

Mr. DALTON BAKER

(George Mence Smith Scholar).

alla!

Variations sur un Theme Rococo (Op. 33)—Violoncello

Tschaïkowsky.

Miss ETHEL PETTIT.

" Dolly's Lullaby" from Orchestral Suite, "Childhood" (MS.) Alfred H. Barley (STUDENT).

^{*} Pianoforte by Messrs. John Broadwood & Sons. † Pianoforte by C. Bechstein.

PROGRAMME.

FRIDAY, JUNE 21, 1901.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

CONCERTSTÜCK in C minor (Op. 122)—Harp

Miss GWENDOLEN MASON
(Erard Centenary Harp Scholar).

ARIA ... "Vinto è l'amor" (Ottone) .. Handel.

MISS GERTRUDE MAXTED.

La penaria
Tanto più fiera allor,
Che men laspetta,
Vinto è l'amor, etc.

ADAGIO
ALLEGRO MARCATO

from Concerto in A minor (Op. 16)
—Pianoforte* Grieg.

MR. HERBERT MACFARREN.

SONG ... "Riga's Last Song" (MS.) A. von Ahn Carse (Macfarren Scholar).

Mr. EDWARD F. BARROW.

HAVE looked my last on my native land, And over these strings I throw my hand, To say in the death-hour's minstrelsy— Hellas, my country! farewell to thee!

I have looked my last on my native shore; I shall tread my country's plains no more; But my last thought is of her fame; But my last breath speaketh her name!

And though these lips shall soon be still, They may now obey the spirit's will; Though the dust be fettered, the spirit is free— Hellas, my country! farewell to thee!

^{*} Pianoforte by Messrs. John Broadwood & Sons.

I go to death—But I leave behind The stirrings of Freedom's mighty mind; Her voice shall arise from plain to sky, Her steps shall tread where my ashes lie!

I looked on the mountains of proud Souli, And the mountains they seemed to look on me; I spoke my thought on Marathon's plain, And Marathon seemed to speak again.

And as I journeyed on my way, I saw an infant group at play, One shouted aloud in his childish glee, And showed me the heights of Thermopylæ!

I gazed on peasants hurrying by, The dark Greek pride crouched in their eye; So I swear in my death-hour's minstrelsy, Hellas, my country! thou shalt be free.

No more—I dash my lyre to the ground, I tear its strings from their home of sound, For the music of slaves shall never keep Where the hand of a freeman was wont to sweep!

For these lips shall speak what becomes the free—or—Hellas, my country! farewell to thee!

E. B. Browning.

ANDANTE
ALLEGRO MOLTO VIVACE) from Concerto in E minor
—Violin ... Mendelssohn.

MISS MARGARET S. HOLLOWAY.

(a. AIR... "The Lord is long suffering" (Judith), Hubert Parry.

MISS E. MARGARET LLEWELLYN.

b. RECIT. & AIR "If with all your hearts" (Elijah) Mendelssohn.

MR. HENRY F. PLEVY.

a. "THE LORD IS LONG SUFFERING."

THE Lord is long suffering and merciful; He keepeth not His anger for ever.

He looked on our affliction and pain, and hath forgiven us all our sins.

Even now, unto your mourning city, He bringeth home your king. No more the voice of the oppressor shall ye fear; No more a shameful tribute shall ye pay.

The Lord Himself will fight for you; His arm shall overthrow your enemies;

And Jerusalem from her stain shall be cleansed, And shine as a bride in the morning of her bridal. Your streets again shall echo with your children's voices, Your folds shall be full again with your bleating flocks; Your fields shall also stand so thick with ripening corn That they shall laugh and sing.

(b) "YE PEOPLE, REND YOUR HEARTS."

RECITATIVE.

E people, rend your hearts, and not your garments, for your transgressions the Prophet Elijah hath sealed the heavens through the word of God. I therefore say to ye, Forsake your idols, return to God; for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil.

AIR

If with all your hearts ye truly seek Me, ye shall ever surely find Me. Thus saith our God.

Oh! that I knew where I might find Him, that I might even come before His presence.

CONCERTO in C minor (Op. 44)—Pianoforte† ... Saint-Saëns.
Allegro moderato—Andante—Allegro.
Mr. CLAUDE GASCOIGNE.

(a. ARIA, "Gli angui d'inferno" (Il Flauto Magico) ...

MISS EDITH C. PATCHING.

b. RECIT. ED ARIA, "Vedrò, mentr' io sospiro" (Figaro)

MR. DALTON BAKER

(George Mence Smith Scholar).

a. "GLI ANGUI D'INFERNO."

LI angui d'inferno sentomi nel petto;
Megaera, aletto son d'intorno a me!
Svelga al fellon, svelga Pamina il core!
Se il reo non muore, figlia mia non è.
Ti lascio, t'abandono, più madre tua non sono.
Paventa il mio furore,
Se non osi esser crudel.
Svelga al fellon,
Pamina, svelga il core!
Ciel! Ciel! l'orrendo mio voto,
Ah! ascolta, O ciel!

[†] Pianoforte by C. Bechstein.

b. "HAI GIA VINTO LA CAUSA!"

RECITATIVE.

"The AI gia vinto la causa!" Cosa sento! In qual laccio cadea! Perfidi! io voglio, di tal modo punirvi; a piacer mio la sentenza sarà. Ma s'ei pagasse la vecchia pretendente? Pargarla!—in qual maniera? E po v'e Antonio, che all incognito Figaro ricusa di dare una nipote in matrimonio. Coltivando l'or goglio di questo mentecatto. Tutto giova a un raggiro; il colpo è fatto.

ARIA.

EDRÒ, mentr' io sospiro, Felice un servio mio?

E un ben, che in van desio,
Ei posseder dovrà?

Vedrò per man d'amore,
Unita a un vile oggetto,
Chi in mi desto un affetto,
Che per me poi non ha!

Ah no! lasciarti in pace
Non vo' questo contento
Tu non nascesti, audace
Per dare a me tormento;
E forse ancor per ridere,
Di mia infelicita
Già la speranza sola
Delle vendette mie
Quest' anima consola
E giubilar mi fa.
Ah! che! lasciarti, &c.

VARIATIONS sur un Theme Rococo (Op. 33)—Violoncello

Tschaïkowsky.

Miss ETHEL PETTIT.

"DOLLY'S LULLABY" from Orchestral Suite, { Alfred H. Barley "A PILLOW-FIGHT" Childhood" (MS.) (STUDENT).

A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice,"

"L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

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Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme

includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

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PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students.

SCHOLARSHIPS AND EXHIBITIONS.

There are thirty-five Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Westmorland Scholarship for Singing.

Sterndale Bennett Scholarship for any branch of Music.

Parepa-Rosa Scholarship for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

Henry Smart Scholarship for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

Sainton-Dolby Scholarship for Singing.

Joseph Maas Memorial Prize for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

Sainton Scholarship for Violin Playing.

Erard Centenary Scholarship for Pianoforte Playing. Erard Centenary Scholarship for Harp Playing. Goring Thomas Scholarship for Composition.

Dove Scholarship for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

Potter Exhibition for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing, Violin, and Singing (six).

Wessely Exhibitions for Violin Playing (two).

Anonymous Exhibition for Organ Playing.

ORCHESTRAL WIND INSTRUMENTS SCHOLARSHIPS (six).
Ross Scholarships for Singing and Wind Instrument
Playing.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

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CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

Frederick Westlake Prize for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

Messrs. Tubbs Prize for Violin Playing.

Messrs. W. E. Hill & Sons' Prize for Violin Playing.

Sauret Prize for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

R.A.M. Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 18.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

No.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

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DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ()RCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

English.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 19.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

⁺ With respect to the subjects in Italics, see p. 18.

Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)— One hour per week, in class.

7.—Orchestral Practice—Four hours and a half per week, if suf-

ficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week. 9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.
11.—Wind Instrument Students accepted under the arrangement referred to on opposite page, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 17 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

	The fee	s paya	ble by o	rdinary	Stude	nts are	:			
For the Enti	ance E	xamin	ation		111			£ 1	s. 1	d.
Balance of E				ning a	Studen	t		4	4	0
Tuition Fees								11	11	0
Tuition Fees									11	U
(Wind I	nstrum	ents)	- •••	·				7	7	0
		OH	TIONAL	SUBJ	ECTS.					
Additional P	rincipa									
			week (30 min	utes)			4	4	0
			er week					7	7	0
Operatic Class								1	11	6
,, ,,			ho disco					3	3	0
Dramatic Cla								2	2	0
,, ,,	(Stu	dents v	vho disco	ontinue	alloth	er subje	ects)	3	3	0
Diction Class	3 *						•••	1	1	0
Elocution			1					1	1	0
Dancing	1		NO. B					1	1	0
Stage Dancin	ng							1	1	0
Deportment	/						•••	0	15	0
Fencing								1	11	6
Italian								1	1	0
French						•••		1	1	0
German	•••	•••	***			•••		1	1	0
English Lan	guage a	and Lit	terature	•••				0	15	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1901-1902.

Michaelmas Term begins Thursday, 26th September, 1901, and closes on Wednesday, 18th December, 1901.

Lent Term begins Thursday, 9th January, 1902, and closes

Wednesday, 26th March, 1902.

Midsummer Term begins Monday, 28th April, 1902, and closes Saturday, 26th July, 1902.

ENTRANCE EXAMINATIONS, 1901-1902.

Entrance Examinations will be held :--

For the Michaelmas Term, Monday, 23rd September, 1901, at 10.

For the Michaelmas Half-Term, Monday, 4th November, 1901, at 3. For the Lent Term, Monday, 6th January, 1902, at 2.

For the Lent Half-Term, Monday, 17th February, 1902, at 3.

For the Midsummer Term, Thursday, 24th April, 1902, at 2.

For the Midsummer Half-Term, Thursday, 12th June, 1902, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use

these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six

complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

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A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 13.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (9).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

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of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

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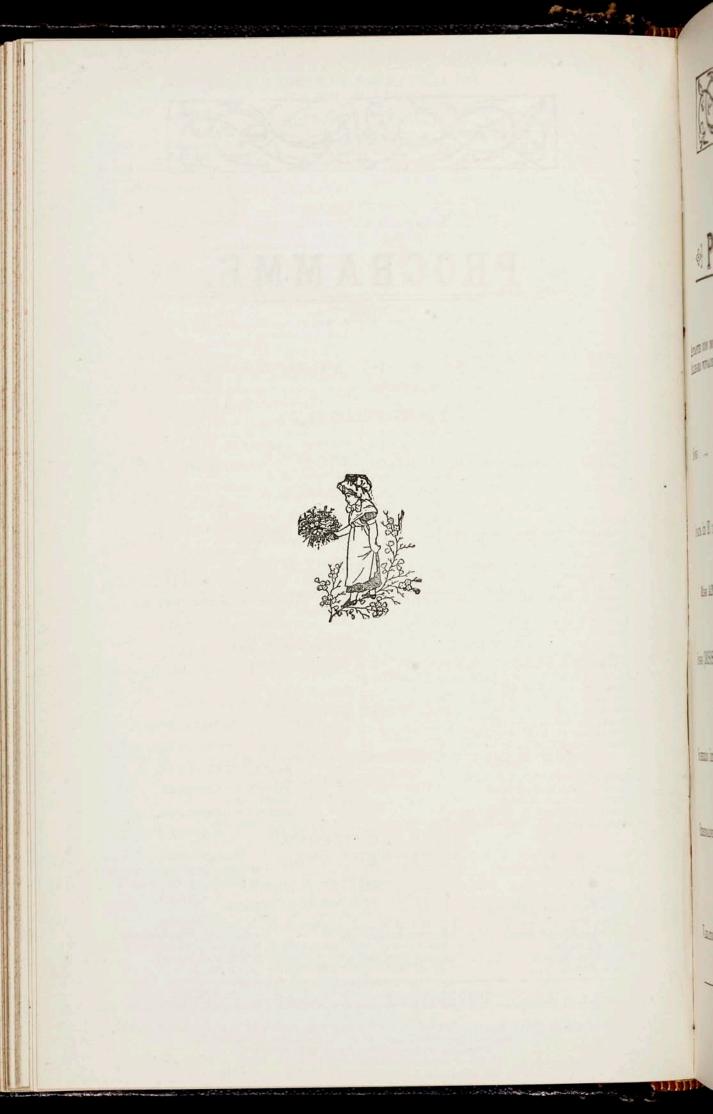
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₩ PROGRAMME. ₩

Andante con moto Allegro vivace from Serenade in D (Op. 6) for Stringed Orchestra Eduard Schütt.
THE ENSEMBLE CLASS.
Song "A Love Lullaby" Goring Thomas. MISS LILIAN CLARKE.
Sonata in E minor (No. 4)—Pianoforte and Violin Mozart. Allegro moderato.—Tempo di Menuetto. Miss ANGELA EDWARDS and Miss MARJORIE HAYWARD.
Songs (MSS.) "Nay, but you who do not love her" "Ask not one least word of praise" "Misconceptions" Mary S. Burgess (STUDENT)
MISS JESSIE STEWART. Scherzo in E flat minor—Pianoforte * Brahms. MISS PHOEBE JAY.
SERENADE "Stars of the Summer night" Eduard Lassen. MR. ANDERSON NICOL. Violin obbligato—Miss IRENE PENSO.
Variations in A (Op. 15)—Violin Wieniawski. Mr. E. SPENCER DYKE.

^{*} PIANOFORTE BY C. BECHSTEIN.

RECIT. ED CAVATINA, "O tu, Palermo, terra adorata" (I Vespri Siciliani) Verdi.

MR. GEORGE CLOWSER.

Ballade in F minor, No. 4 (Op. 52)—Pianoforte* ... Chopin.

MR. E. YORKE BOWEN. (Erard Centenary Scholar.)

Songs ... ("Es muss ein Wunderbares sein" ("Morgens steh' ich auf" ("Comment, disaient-ils?") ... Liszt.

MISS ELEANOR COWARD.

Fantaisie Brillante in E minor (MS.)—Violin ... William H. Reed (STUDENT).

MR. WILLIAM H. REED.

Song ... "Adieux de L'Hôtesse Arabe" ... Bizet.

MISS ISABEL REANEY.

ALLEGRO MODERATO
ELEGIA
SCHERZO

From Trio in D minor (Op. 32)—
Pianoforte, Violin, and Violoncello, Arensky.

MISS GLADYS LAW, MISS MARGARET SUTTON, AND MISS ETHEL PETTIT.

Conductor of the Ensemble Class—Mr. EMILE SAURET, Hon. R.A.M.



^{*} Pianoforte by Messrs. S. & P. Erard.

PROGRAMME.

FRIDAY, JULY 19, 1901.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

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ANDANTE CON MOTO from Serenade in D (Op. 6) for Stringed Orchestra Eduard Schütt.

THE ENSEMBLE CLASS.

SONG ... "A Love Lullaby" ... Goring Thomas.

MISS LILIAN CLARKE.

CARCE nods the larch its plumèd crest,
The ocean hardly heaves its breast,
And I am watching o'er thy rest;
My warrior, sleep secure.

Hush'd is the trumpet's brazen tone, No sound across the land is blown, But birds that pipe and bees that drone; My warrior, sleep secure.

I love to see thine arms of might Cross'd like a child's in slumber light; And when in sleep thy smile is bright I feel of heaven more sure.

Sweet knight, to keep a vigil by,
There is none nobler, braver, truer;
No step but mine shall venture nigh—
My warrior, sleep secure.

SONATA in E minor (No. 4)—Pianoforte and Violin ... Mozart.

Allegro moderato.—Tempo di Menuetto.

MISS ANGELA EDWARDS AND MISS MARJORIE HAYWARD.

SONGS (MSS.) ("Nay, but you who do not love her" Mary S. "Ask not one least word of praise" Burgess (STUDENT).

MISS JESSIE STEWART.

" NAY, BUT YOU WHO DO NOT LOVE HER."

AY, but you who do not love her,
Is she not pure gold, my mistress?
Holds earth aught—speak truth—above her?
Aught like this tress, see, and this tress,
And this last fairest tress of all,
So fair, see, ere I let it fall?

Because you spend your lives in praising,
To praise you search the wide world over,
Then why not witness, calmly gazing,
If earth holds aught—speak truth—above her?
Above this tress, and this, I touch
But cannot praise, I love so much!

"ASK NOT ONE LEAST WORD OF PRAISE."

Words declare your eyes are bright!
What, then, meant that summer day's
Silence spent in one long gaze?
Was my silence wrong or right?

Words of praise were all to seek!

Face of you and form of you,

Did they find the praise so weak

When my lips just touched your cheek—

Touch which let my soul come through?

"MISCONCEPTIONS."

latri.

LED

THIS is a spray the Bird clung to,
Making it blossom with pleasure,
Ere the high tree-top she sprung to,
Fit for her nest and her treasure.
Oh, what a hope beyond measure
Was the poor spray's, which the flying feet hung to,
So to be singled out, built in, and sung to!

This is a heart the Queen leant on,

Thrilled in a minute erratic,

Ere the true bosom she bent on,

Meet for love's regal dalmatic.

Oh, what a fancy ecstatic

Was the poor heart's, ere the wanderer went on—

Love to be saved for it, proffered to, spent on!

Robert Browning.

SCHERZO in E flat minor—Pianoforte*... ... Brahms.

Miss PHOEBE JAY.

SERENADE "Stars of the Summer night" Eduard Lassen.

MR. ANDERSON NICOL.

Violin obbligato-Miss IRENE PENSO.

Far in you azure deeps,
Hide, hide your golden light!
She sleeps! my lady sleeps!

Moon of the summer night!

Far down you western steeps,
Sink, sink in silver light!

She sleeps! my lady sleeps!

Wind of the summer night!

Where yonder woodbine creeps,
Fold, fold thy pinions light!

She sleeps! my lady sleeps!

Dreams of the summer night!

Tell her, her lover keeps watch!

While in slumbers light

She sleeps! my lady sleeps!

Longtellow.

^{*} PIANOFORTE BY C. BECHSTEIN.

VARIATIONS in A (Op. 15)—Violin

Wieniawski.

Mr. E. SPENCER DYKE.

RECIT. ED CAVATINA, "O tu, Palermo, terra adorata" (I Vespri Siciliani) Verdi.

Mr. GEORGE CLOWSER.

RECITATIVE.

PATRIA, O cara patria, alfin, alfin ti veggo!
L'esule ti saluta dopo si lunga assenza.
Il fiorente tuo suolo ripien d'amore io bacio!
Reco il mio voto a te col braccio e il core!

CAVATINA.

O tu, Palermo, tera adorata,

A me si caro riso d'amor,

Ah! alza la fronte tanto oltraggiata,

Il tuo ripiglia primier splendor!

Chiesi aita a straniere nazioni,

Ramingai per castella e città;

Ma insensibil al fervido sprone dicea ciascun:

Siciliani, ov 'è il prisco valor.'

Su, Sorgete a vittoria, all' onor!

O tu, Palermo, tera adorata, A me si caro riso d'amor, Ah! alza la fronte tanto oltraggiata, Il tuo ripiglia primier splendor!

BALLADE in F minor, No. 4 (Op. 52)—Pianoforte* ... Chopin.

MR. E. YORKE BOWEN.

(Erard Centenary Scholar.)

^{*} Pianoforte by Messrs. S. & P. Erard.

SONGS ...

"Es muss ein Wunderbares sein"
"Morgens steh' ich auf"
"Comment, disaient-ils?"

... Liszt.

MISS ELEANOR COWARD.

"ES MUSS EIN WUNDERBARES SEIN."

S muss ein Wunderbares sein Um's Lieben zweier Seelen, Sich Schliessen ganz einander ein, Sich nie ein Wort verhehlen.
Und Freud' und Leid, und Glück, und Noth, So mit einander tragen,
Vom ersten Kuss bis in den Tod Sich nur von Liebe sagen.

Redwitz.

English Version.

The love that linketh soul to soul

Must be a wondrous feeling;

The two but halves of one sweet whole,

Each nought from each concealing.

And ev'ry joy or woe of heart

Is shared between them wholly,

For all their life, till death shall part,

They love each other solely.

F. Corder.

" MORGENS STEH' ICH AUF."

ORGENS steh' ich auf und frage— Kommt fein Liebchen heut?

Abends sink ich ein in und klage,
Aus blieb sie auch heut!
In der Nacht mit meinem Traümen
Lieg' ich schlaflos wach,
Träumend wie in halben Schlummer
Wandle ich bei Tag.

H.H

" COMMENT, DISAIENT-ILS?"

- "COMMENT," disaient-ils "avec nos nacelles Fuir les alguazils?"
- "Ramez, ramez," disaient-elles.
- "Comment," disaient-ils, "oublier querelles Misères et périls?"
- "Domez, dormez," disaient-elles.
- "Comment," disaient-ils, "enchanter les belles Sans philtres subtils?"
- "Aimez, aimez," disaient-elles.

FANTAISIE BRILLANTE in E minor (MS.)—Violin
William H. Reed
MR. WILLIAM H. REED. (STUDENT).

SONG ... "Adieux de L'Hôtesse Arabe" ... Bizet.

MISS ISABEL REANEY.

RESQUE rien ne tarrête en cet heureux pays
Ni l'ombre du palmier ni le jaune mais.
Ni le repos ni l'abondance,
Ni de voir à ta voix battre le jeune sein,
De nos soeurs dont, les soirs, le tournoyant essaim
Couronne un côteau de sa danse;
Adieu, beau voyageur!
Hélas! Adieu!

Oh! que n'es-tu de ceux
Qui donnent pour limite à leurs pieds paresseux
Leur toit de branches ou de toiles,
Qui, rêveurs, sans en faire, écoutent les récits,
Et souhaitent le soir devant leur porte assis,
De s'en aller dans les étoiles!
Hélas! Adieu!
Adieu, beau voyageur!

Si tu l'avais voulu peut-être une de nous, O jeune homme eut aimé te servir à genoux. Dans nos huttes toujours ouvertes, Elle eût fait, en berçant ton sommeil de ses chants, Pour chasser de ton front les moucherons méchants, Un éventail de feuilles vertes. Si tu ne reviens pas, songe un peu quelquefois Aux filles du désert, soeurs à la douce voix.

Qui dansent pieds nus sur la dune,
O beau jeune homme blanc, bel oiseau passager
Souviens-toi, car peut être, ô rapide étranger,
Ton souvenir reste a plus d'une!
Hélas! Adieu!
Adieu! bel étranger!
Souviens toi.

ALLEGRO MODERATO from Trio in D minor (Op. 32)
ELEGIA — Pianoforte, Violin, and Violoncello ... Arensky.

MISS GLADYS LAW, MISS MARGARET SUTTON, AND MISS ETHEL PETTIT.

CONDUCTOR OF THE ENSEMBLE CLASS—MR. EMILE SAURET, Hon. R.A.M.



A SHORT HISTORY

OF THE

Royal Academy of Music.

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This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice,"

"L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

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Opera Pelice," The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

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The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

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PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students. SCHOLARSHIPS AND EXHIBITIONS.

There are thirty-five Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Westmorland Scholarship for Singing.

Sterndale Bennett Scholarship for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

Henry Smart Scholarship for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

Sainton-Dolby Scholarship for Singing.

Joseph Maas Memorial Prize for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

Sainton Scholarship for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing. ERARD CENTENARY SCHOLARSHIP for Harp Playing. GORING THOMAS SCHOLARSHIP for Composition.

Dove Scholarship for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

POTTER EXHIBITION for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing,

Violin, and Singing (six).

Wessely Exhibitions for Violin Playing (two).

STAINER EXHIBITION for Organ Playing.

ORCHESTRAL WIND INSTRUMENTS SCHOLARSHIPS (Six).
Ross Scholarships for Singing and Wind Instrument

Playing.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

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Battison Haynes Prize for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

Frederick Westlake Prize for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.

SAURET PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

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DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

Concerted Music (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

English.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 23.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.
 - 3.—Elements of Music—One hour's lesson per week, in class.
- 3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

- 4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.
 - 5.—Choral Singing—Practice for one hour and a half per week.
- 6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Four hours and a half per week, if suf-

ficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week. 9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on opposite page, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

T										
For the Entra	nee Es	zamine	ation	LE IS				£	s. 1	d.
Balance of En					Studen	t		4	4	0
								11	11	0
Tuition Fees, for ordinary Curriculum, per Term										U
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)										0
(Wind II	istrume	ents)	•••	•••	•••	111	•••	7	7	U
OPTIONAL SUBJECTS.										
Additional Principal Study—										
O	ne less	on per	week (30 min	utes)			4	4	0
			er week			ach)		7	7	0
Operatic Class (Ordinary Students)									11	6
,, ,,	(Stud	ents w	ho disco	ontinue	all oth	ersubje	ects)	3	3	0
Dramatic Cla	ss (Ord	inary S	Student	s)				2	2	0
,, ,,			vho disc		e all oth	er subj	ects)	3	3	0
Diction Class							•••	1	1	0
Elocution								1	1	0
Dancing							•••	1	1	0
Stage Dancin	ng		***	•••				1	1	0
Deportment								0	15	0
Fencing								1	11	6
Italian			***					1	1	0
French								1	1	0
German	***			•••		* • •	•••	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

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Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1901-1902.

Michaelmas Term begins Thursday, 26th September, 1901, and closes on Wednesday, 18th December, 1901.

Lent Term begins Thursday, 9th January, 1902, and closes

Wednesday, 26th March, 1902.

Midsummer Term begins Monday, 28th April, 1902, and closes Saturday, 26th July, 1902.

ENTRANCE EXAMINATIONS, 1901-1902.

Entrance Examinations will be held:---

For the Michaelmas Term, Monday, 23rd September, 1901, at 10. For the Michaelmas Half-Term, Monday, 4th November, 1901, at 3. For the Lent Term, Monday, 6th January, 1902, at 2.

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For the Lent Half-Term, Monday, 17th February, 1902, at 3. For the Midsummer Term, Thursday, 24th April, 1902, at 2.

For the Midsummer Half-Term, Thursday, 12th June, 1902, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

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of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

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For LOCAL EXAMINATIONS IN MUSIC.

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Royal Academy of Music.

ANNUAL PRIZE DISTRIBUTION, 1901.

The Annual Distribution of Prizes to the Students took place on Thursday, July 25, 1901, at St. James's Hall, the awards being presented by Lady Strathcona. Among those present were Lord Strathcona, the Earl of Kilmorey, Dr. and Hon. Mrs. Howard, Sir A. C. Mackenzie (the Principal), Lady Mackenzie, Mr. and Mrs. Thomas Threlfall, Mrs. Sam. Lewis, Mrs. Fred Cliffe, Colonel Arthur Collins, Mr. Bonamy Dobree and Mr. Ernest Mathews, Mr. Philip Agnew, Mr. George Donaldson, Mr. Ludovic Goetz, Mr. Emile Sauret, Mr. A. Randegger, Mr. Walter Macfarren, Mr. and Mrs. Fred Walker, Mr. O. Beringer, Mr. A. Pezze, Mr. F. Corder, Mr. W. Shakespeare, and Mr. and Mrs. E. E. Cooper.

After a performance of instrumental and vocal music by the

Ensemble Class and the Select Choir,

Sir A. C. Mackenzie said: Lord and Lady Strathcona, ladies and gentlemen, on one occasion I agreed to give a lecture on music in one of our greatest cities, and while the Chairman was occupied with the customary address and introduction, an elderly gentleman sitting beside me took up my manuscript from the table and shook it—rather viciously, I thought—and said in a querulous tone, "Is anybody going to read all this?" (Laughter.) Well, I fear I must confess that I took my revenge, because without a single musical illustration to relieve it, I let him have every word of that long lecture. (Laughter.) But, Lord Strathcona, I am not going to be so unamiable as to treat you on this occasion with a long address; your good nature protects you. At the same time custom obliges

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me to make a yearly statement or chronicle of events of the past year in connection with the Academy, but I promise that it shall be a brief one. The occasions have been very rare indeed upon which that record has not contained some gloomy passages of misfortune which the Academy has had to suffer, and the present one is indeed unhappily notable in that respect. At this hour, when every eloquent tribute has been paid to her beloved memory, it would be presumptuous on my part were I to do more than remind you that Queen Victoria was the gracious and liberal Patron of the Academy. It was founded during her babyhood, and enjoyed her continued support to the end of her reign. With the nation, with every institution of this country, we deeply deplore the passing of the great Queen. But that is not all. Her son, the late Duke of Saxe-Coburg, was our President, not only in name, but in deed, for he honoured us on several occasions by his presence, and up to the very last took a very great personal interest in the School, over which he had presided for many years. But, happily, the aid and support of the Royal House remains with the Academy. interest in us is not diminished, nor has its connection with us been severed, for His Majesty the King and also Queen Alexandra have most graciously consented to continue the patronage we have always enjoyed. (Cheers.) And His Royal Highness the Duke of Connaught has honoured us by taking the place of his late brother as President. (Cheers.) The English musical world has lost one of its most distinguished sons, and I mention him particularly here because he was a former Student and Professor of this School. His early history is intimately connected with us; nor did he forget his Alma Mater at the end of a brilliant career. The name of Arthur Sullivan will be remembered by generations of musicians to come, and our future students may see the work of his hand and brain in our library, to which he left the original scores of two widely different works-"The Martyr of Antioch" and "The Mikado." One other statement, and I may pass to more encouraging and cheerful matter. Among the many gentlemen of the medical profession who give us so liberally of their skill and knowledge there was none more assiduous, attentive, or successful than the late Dr. Leslie Ogilvie. Many a past and present student has good reason to think gratefully of the kindness of the steadfast friend whom we have lost. Dr. Hector Mackenzie has been generous enough to accept our invitation to fill his place as Honorary Physician. To turn at last to the bright side of things, I am fortunately spared the necessity of referring to any changes either in the Directorate or in the Committee of management, but several new names have been added to the already very large staff of our Professors. It is, perhaps, the best sign of prosperous work I could bring to your notice. As there are 563 students-the highest number ever recorded—at present with us, the addition of 町、田

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four new professors need surprise no one. These are Mr. Malsch, the well-known master of his instrument the oboe, and Mr. Josef Blaha, a distinguished violinist; while of our own ex-students we have claimed the services of Mr. Lionel Tertis (viola)—(cheers) and Mr. Charles Macpherson, the sub-organist of St. Paul's Cathedral, for composition. If I had been enabled to state at the same time that four new houses had been acquired along with these gentlemen—if they, like the snails, carried their own rooms upon their backs—their welcome would have even been a warmer (Laughter.) As it is, the one additional house in classic Dering Street which will be at our disposal in September seems like the item in Falstaff's famous tavern-bill—"But a poor pennyworth of bread to all this quantity of sack." (Laughter.) But we must perforce content ourselves with the proverbial "half-loaf" until the whole one arrives. Were you to insist upon an explanation of the manner in which sufficient elbow-room for the violinists you have just heard is found, I should probably have to refer you to Messrs. Maskelyne and Cooke for an answer. (Laughter.) that I can say is that our excellent Secretary's skill "packing" even exceeds that of the skilful butler who managed to pour the contents of a whole bottle of wine into a pint decanter. (Laughter.) That question of space is the Canto fermo, around which all the most intricate contrapuntal devices known to my learned colleagues on the Committee eternally revolve. Let the comprehensive nature of our work illustrate, better than any words of mine, the chronic cramp from which we I cannot help using these medical expressions, because only last night there was a conference of Doctors here, and they seem to be in the air. (Laughter.) Mr. Farren has been able to produce publicly no less than eight dramatic pieces. Lighter opera was represented by Mr. Randegger's finished performance of Edward German's "Rival Poets," while only a few days ago the lyrical opera "Mignon" was twice given (with a double cast) under atmospheric and other pressures, which were heroically surmounted by Mr. Betjemann and his students at the Globe Theatre, by kind permission of Mr. William Greet. The performance of Verdi's great "Requiem," in memory of that master, under Mr. Corder, along with the customary six Orchestral and Chamber Concerts—not to speak of the fortnightly—is surely a tolerably fair record of public performances in one session, when it is remembered that the usual work of the School proceeded undisturbedly and simultaneously alongside of it. (Cheers.) All this may convey some idea of the diversity of the studies, and possibly also of the variety of the characteristics of the students who pursue them. (Laughter.) There is no cause for alarm; I have no revelations to make which need cause you to feel uneasy. I was rather on the point of saying that, while among your

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numbers many nationalities are represented—nearly all quarters of the globe—and all the work I have referred to is dependent for its success upon combination and concord, the Academy may congratulate itself upon the amount of harmony it is not required to teach, since the existence of that unity has become one of its happiest conditions; and so long as that tradition is remembered, so long will the pleasure, pride, and power of work remain with us, your Professors. (Cheers.) Following custom, I shall now mention the winners of the two Memorial Prizes whose selection rests with myself, and also the only prize which is to be awarded for the first These are the Dove Prize, for general excellence, assiduity, and industry, which I give to a Student who, apart from musical talents, has always distinguished himself by an unfailing sense of duty—Mr. von Ahn Carse. (Cheers.) As to the Ridley Prentice Memorial Prize, for the best teaching by a sub-Professor, I had the names of several most worthy competitors before me who have done first-class work in this direction. It has been a very serious matter, but I have decided to award it to a lady whom you all know— Miss Ethel Wood; and the R.A.M. Club Prize (for composition) goes to one whom I must now call an ex-Student, whose name I have had repeatedly to mention here—our friend, Harry Farjeon. In this connection you will be gratified to know that Mr. Daniel Mayer has most generously renewed his Erard Scholarship for Pianoforte, and extended his Harp Scholarship for another year. And the list promises to assume far greater proportions in the future, for I hope to be permitted to call the names of the Battison Haynes Prize-winner, as well as those of the two Ross Scholarships, which will be open for competition among Students of the Academy only, and, according to the terms of the bequest, will consist of one for a male voice and another for a wind instrument. (Cheers.) But the experienced composer, as you all know, keeps his climax for the end. Mine on this occasion is, I think, of positively Wagnerian dimensions, for it tells of the most generous and comprehensive gift which the Academy has received since its foundation—which, I might say, the talented youth of this country has ever had placed within its reach by a single benefactor (cheers)—since it represents no less than a series of running Scholarships open to all British-born subjects. They are all the more valuable and helpful because the selection of the branches of study has been wisely left to the judgment of the Academy, and may be changed from time to time as circumstances dictate. They are five Scholarships, each tenable for three years, but as they will be re-offered annually, the second year will thus represent ten, and the third fifteen, at which number they will permanently remain. I do not think I can overestimate anything respecting this gift, because it is difficult to estimate at the first blush all that these Scholarships mean.

(Cheers.) It is not only the deeply grateful thanks of the Academy, but of the Empire, which we must offer to Mrs. Ada Lewis for this magnificent gift—not only to the Academy, but to music in England. An accomplished musician herself, still a student of the art, the lady will have the satisfaction—all she in her generosity desires—of knowing that she is assisting a large number of young native musicians to reach their goal in life. While I may not predict that each and every one of them may prove a shining constellation, still they will all be enabled to pursue careers of usefulness, if not of actual brilliance. But it is to be hoped that at not too distant intervals an exceptionally gifted one will appear among them to throw lustre upon her intentions—unexampled in their munificence—to benefit English music. (Cheers.) If time did not press, I could say much, but I do hope that our young people realise that they are living in times when the educational path is being made very plain and smooth for them. Some of us, their seniors, had rougher and steeper places to climb. Be that as it may, the Ada Lewis Scholarships will not be given lightly or held easily by any feather-bed students who are not able to appreciate their true value. It is a great trust that has been placed in the hands of this and future Committees of the Academy, and gratitude will only be acceptable in the form of determination to profit by them. The Committee deeply appreciate the confidence reposed in them, and have given the matter their earnest consideration, the result being that they have decided that the first set of Scholarships next October—they are open now-shall be allocated thus: One for each female and male vocalists, one for pianoforte, one for violoncello, and the other (Cheers.) And now, Lady either for viola or contrabasso. Strathcona, I fear that I have tried your patience far too long. When, last year, Lord Strathcona, I mentioned your advent as one of our Vice-Presidents, I said that yours was "a name which of itself conveyed such a suggestion of energy and activity that we must all welcome it on the Board of Directors " (cheers), and those young fellows behind me will be all the better for hearing me repeat those words, because these are just the qualities which, occasionally, I have to point to as highly desirable in music, as in everything else. If you will now be good enough to "tak' the high road" up here, I think that any lack of vigour which Lady Strathcona may have observed in the last song we sang will be fully made up for by the warmth with which the students will greet her. (Cheers.) With that I close an exceedingly pleasing record of the year.

Lord and Lady Strathcona then ascended the platform and were

heartily greeted by the students.

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LORD STRATHCONA: Sir Alexander Mackenzie, my Lord, ladies and gentlemen, before Lady Strathcona proceeds to distribute the

awards to the successful students, I have undertaken as one of the Vice-Presidents of the Institution to perform a duty (and I assure you that it is a most pleasing duty), on behalf of the entire Academy namely, the Directors, Committee, Professors, Students, and Official Staff. Unanimity is always gratifying, and on this occasion I need not say that it is absolute unanimity. In the present instance there is no doubt that the gentleman whose name I shall presently mention has won the respect and esteem of all connected with this School, by the unfailing zeal he has shown in the furtherance of its artistic and material interests; by the common-sense and judgment he has displayed in the performance of those honorary, but none the less arduous duties, and further. by the amiability, I may say the proverbial good nature which has characterised his most useful work here. Mr. Threlfall (loud cheers)—I feel that the mention of that name to those connected with this great School, or who take an interest in it is quite sufficient without a word from me—Mr. Threlfall has been a member of the Committee for fifteen years, and has acted as Chairman of that body for fourteen years, so successfully, so much to the satisfaction of all concerned in the management, that the Academy desires, collectively, to offer to him some token of its appreciation of his long services, and of its very sincere regard for him, not only in his official capacity, but as a very genial comrade; and not esteem only, but affectionate regard. While the Academy owes much of its present prosperity to its Chairman, it also owes much of its comfort and happiness to Mr. Threlfall as an individual, who has distinguished himself not only in his honorary office, but on many occasions also as a generous and free-handed patron of the Institution, which wishes to express its gratitude to him to-day. Let me say that greater appreciation than is held of his great services there could not be on the part of the Directors and of all who are connected with the Royal Academy of Music; and they wish emphatically on this occasion to show him that they feel that he is to be honoured by all who take an interest in music and in everything that pertains to music. (Cheers.)

SIR A. C. MACKENZIE: With your permission, Sir, I would beg leave to add a very few words to those you have said, and mine shall be in the name of the members of the Committee of Management, who have been in closest contact with Mr. Threlfall, and who desire to assure him of their most keen appreciation of the unique services which he has so unselfishly and steadily continued to give to the Academy for the long period of fifteen years. During that time our Chairman has not only led the march of progress, assisted personally in the many reforms which have been carried out, but is himself the author of not a few of these improvements. And those who really know what the conduct of a public school of

this magnitude means will more readily recognise the extent and range of the work he has done for it. But this amiable, lovable manner to which you have referred (and which I repeat) in which he has presided over our sometimes lengthy weekly deliberations can only be known to us, the members of the Committee. His good nature, as you have said, has become proverbial, and it is peculiarly his own. If I were asked to define what we musicians mean by equal temperament, I should sum it up in two words— Thomas Threlfall. (Cheers.) He has not only given of his time and of his thoughts, but has been liberal and free-handed in many other ways, which, were I to specify them publicly, would only embarrass him. Personally, I could say much, but I am only acting as a sort of gramophone and recording the voices of others; and this book, containing as it does the signs-manual of Directors, Committeemen, Professors, Students, and Officials, speaks for itself better than anything I could say. We ask our friend and his most amiable wife, Mrs. Threlfall, to believe that they have our gratitude This little symbol but poorly conveys (Cheers.) and affection. our meaning. In this case the axiom must be reversed, for the lesser here includes the great. I am sure that there is no loving cup procurable in London which could properly represent the thanks of the Academy. (Cheers.)

LORD STRATHCONA: Mr. Threlfall, it is now my most pleasing duty—and I do assure you that I appreciate very greatly the compliment of being asked to discharge it—to hand you this handsome cup for yourself and Mrs. Threlfall with the sincerest

gratitude of the Royal Academy of Music.

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Mr. Threlfall (who was greeted with hearty cheers), in reply, said: Lady Strathcona, my Lords, ladies, and gentlemen, I little dreamt during the last six weeks when I was in search of improved health at Carlsbad—health which I hope has been improved for longer usefulness to the Royal Academy of Music (cheers)—of the pleasant conspiracy which was gathering around me; and if at this moment I find it impossible to use words adequate to express the feelings and emotions which I have to struggle against, I am sure you will all make allowance for me. (Cheers.) If I have been of service to the Academy I can assure you that any service I may have been fortunate enough to render to it has never had the smallest thought or idea of reward. I have always been only too delighted to give such services for the love of music and the love of the old Academy, which is approaching its 80th year of usefulness in the national cause of music; and I have indeed been rewarded in the improved position of the Royal Academy of Music since the day when, fifteen years ago, I was first invited to become a member of the Committee of Management (cheers); and this magnificent present to Mrs. Threlfall and myself-indeed, I may say, these magnificent presents, for the album is as great a treasure as the cup

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itself—have come at what I may call a culminating moment in this improved position of the Institution, for we have heard to-day of the noble and lordly gift which Mrs. Lewis has so kindly bestowed on us. (Cheers.) When I think of the financial position of the Academy fifteen years ago and its financial position now-its position of solidity and prosperity-when I see the increased numbers of students and the splendid work that is being done by the present Principal and the whole of the teaching staff, when I see the delightfully cordial feeling which exists between all concerned—both between Professors and Students and also between Professors and Professors and Students and Students—I cannot help feeling that I have been very fully rewarded for any share I may have had in conducing to the prosperity of the Institution. And I say "any share I may have had," for although very kind and affectionate words have been uttered as to the efforts I have made, those efforts are not of myself alone. I have been and am most ably supported both by the Committee of Management and the Directors; and I must apologise to the Directors for naming the Committee of Management first, but I only do it because they have to meet every week, and the Directors do not meet so often-I have been most ably and skilfully supported by the Vice-Presidents and the Directors and by the Committee of Management. What touches Mrs. Threlfall and me most about this splendid gift is the unanimity of the testimonial. It has been given to us by the Vice-Presidents, the Directors, the Committee of Management, the Professors, the Students, and the Official Staff—in fact, everybody in the Academy (cheers)—and I assure you that it is not easy for me to say what I feel about it. It will be impossible for me ever to forget it. In returning thanks, I am in a physical difficulty, because the contributors to the testimonial are all around me, and in thanking some of them I am obliged to turn my back on the others. (Laughter.) It is a most unfortunate position, but I am sure I need not tell the students that I am the last person ever to wish to turn my back on them. (Cheers.) Mrs. Threlfall has asked me to express her thanks also to you. If I could persuade her to express her thanks to you herself, I have no doubt she would be able to do so in much more eloquent terms than I. But it all comes to this—that we thank you, and shall continue to thank you to the end of our respective lives from the bottom of our respective hearts. (Cheers.)

LADY STRATHCONA then distributed the prizes to the successful

students; and at the close of the ceremony,

LORD KILMOREY said: Lord Strathcona, ladies and gentlemen, and Students of the Royal Academy of Music, I think you will agree with me that the best part of an afternoon party is the cake, and that the best part of the cake is the plums. Witness the currants

taken away by the successful students, and the sultanas in the speeches which have been made by our friends, Sir Alexander But still there Mackenzie, Lord Strathcona and Mr. Threlfall. remains one big plum, and of that, by the request of my colleagues, I am about to possess myself. I am about to propose, on the part of all present, a cordial vote of thanks to Lady Strathcona for presiding here to-day and giving away the prizes to the successful students. (Cheers.) It is well-known that however anxious men may be in connection with an institution for the public weal we should be nowhere but for the help we get from the weaker sex, as I consider they are sometimes most improperly Witness the munificence of one lady who has been mentioned here to-day. (Cheers.) Witness the kindness of Lady Strathcona and those ladies who have preceded her on similar occasions in coming and taking part in such proceedings as these. But Lady Strathcona on this occasion, apart from her kindness in coming here to-day, has brought us her husband—a veteran statesman, who has associated his name not only with works of peace, but also with works of war. (Cheers.) Strathcona's Horse has made its mark in South Africa, which was no more and no less than we could expect from the godchildren of such a man, whom we now welcome and wish prosperity and happiness to for the rest of his life. (Cheers.) I have been strictly forbidden to mention the munificent contribution of 200 guineas to the Students' Aid Fund that Lord Strathcona has placed in the hands of the Principal, so I will say nothing more about it. (Laughter and cheers.) The energy of that applause assures me that it is unnecessary for me to say anything further about it. On behalf of all present I tender our most cordial thanks to Lady Strathcona for her kindness in being here to-day, and also to Lord Strathcona; and I hope on all future occasions we may find that, as their predecessors have done, they may set an example to their successors, and that the Royal Academy of Music may always be fortunate when the occasion comes to engage such services as these, to the great satisfaction of this large assembly. (Cheers.)

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Lord Strathcona: My Lord, Sir Alexander Mackenzie, ladies and gentlemen, and Students of the Royal Academy of Music, on the part of my wife I can assure you that no more pleasant duty could have been assigned to her than that of assisting at this gathering this afternoon. (Cheers.) She appreciates very greatly having been asked to discharge this pleasant task; and it is, indeed, an honour to be associated in any way with the proceedings of such a School as this, the annual meeting of which we are now holding. Sir Alexander Mackenzie, in most feeling words, alluded to the great loss which the Academy has sustained in the past year by the death of our greatly revered and beloved Queen—a loss which brought a thrill of sorrow and of grief into the breasts and deep

down into the hearts of every loyal subject of her late Majesty, not only in the United Kingdom, but throughout the whole of her great Empire and Dependencies; and connected as I am with one of the outlying parts of the Empire—a great colony, a nation within the Empire, a nation allied in the closest and most enduring way with the Mother Country—being connected with that Colony I may be permitted to say that feeling the great loss which has been sustained by the death of that beloved Queen, Canada has decreed that the Twenty-fourth of May shall at all times be a memorial day to her throughout the Dominion. Sir Alexander Mackenzie in his admirable address has told you that His Majesty the King has become Patron of the Institution, and that he is joined in this by his illustrious Consort, and that other members of the Royal Family are also Patrons of the Academy. He has also told you of the great liberality—the munificence—of a lady we are also glad to see here present to-day—a lady who has given a princely benefaction to the Institution. Mr. Threlfall, whom we have been so proud to do honour to-and in doing honour to him we do honour to ourselves—thought it necessary to apologise for having mentioned the Committee in advance of the Presidents and the Directors of the Academy, but I am sure that each and all of them would feel that their services would be of little avail without that earnest attention which is given to the work by the Committee. I am sure that His Royal Highness the Duke of Connaught, who has graciously consented to become the President of the Academy, must have felt that to the Committee is owing a great deal of the present prosperity of the Institution; and we all know what is also due to the Principal whom we are so glad to see here on this occasion at the head of the School. (Cheers.) Some fifteen, or less than twenty, years ago it might have been said that the usefulness of this Academy was in abeyance; it was in an almost moribund condition. Think of that and look at the change that has taken place within these fifteen years or so, since the Chairman, Mr. Threlfall, joined the Committee and in the twelve or fifteen years since the Principal, Sir Alexander Mackenzie, joined it and gave it the benefit of his great ability—ability which has shown him to be one of the greatest composers of the age (cheers); and he has also shown his ability as a truly practical man besides. So well assured is an Institution with which I myself am glad to be connected—one of our Colonial Institutions, the McGill University of Montreal, which I flatter myself is regarded by those who know it best as one of the first Institutions of the kind on the other side of the Atlantic —so well assured is that Institution of the benefits to be derived by it from association with this Royal Academy of Music that I feel it is a pleasure to be allied with it. But you have been here now for over a couple of hours, and you are not here to listen to anything I may have to say; but I think that each and all of the ladies and gentlemen who are sitting here will feel satisfied that it was worth while their being here if only for the coup d'ail that is presented. (Cheers.) I am sure that the lady Students who are here, backed and supported as they are by the manly personages behind them (laughter)—I am sure that they will feel that there is increasing prosperity in store for this Academy, and that it will continue to do the good work that it has done in the past, reinforced as it has been by these Patrons and by such benefactors as the lady who, as I have already said, we are so glad to recognise as being among us to-day. (Cheers.) I thank you on behalf of my wife and on my own part for your great generosity to us on this occasion. (Loud cheers.)

The proceedings terminated with the singing of the National

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^{*} Pianoforte by C. Bechstein.

PROGRAMME.

FRIDAY, NOVEMBER 15, 1901.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

TRIO in C (Op. 55)—Two Violins and Viola ... Beethoven.

Allegro.—Adagio cantabile.—Minuet and Trio.—Finale.

MISS MARJORIE HAYWARD, MISS MARY DICKENSON,

AND MISS EMILY WINGFIELD.

RECIT., "I feel the Deity within" | (Judas Maccabæus) Handel.
AIR, "Arm, arm, ye brave"

MR. ARMON JONES.

RECIT.

FEEL the Deity within,
Who, the bright cherubim between,
His radiant glory erst display'd!
To Israel's distressful pray'r
He hath vouchsaf'd a gracious ear;
And points out Maccabæus to their aid.
Judas shall set the captive free
And lead us on to victory!

AIR.

RM, arm, ye brave, a noble cause,
The cause of Heav'n your zeal demands,
In defence of your nation, religion, and laws,
The Almighty Jehovah will strengthen your hands.
Arm, arm, ye brave, &c.

RONDO in E flat (Op. 16)—Pianoforte ... Chopin.

MISS IRENE SCHARRER

(Associated Board Exhibitioner).

SONG (MS.) ... "A Lullaby" ...

Yorke Bowen (Student).

MISS WINIFRED O'CONNOR.

Silent darkness reigns o'er all, Bird and bloom are lost to sight, In the folded arms of night; Stars will soon from cloud-towers peep, While all nature lies asleep.

Breathe thou softly, rest is sweet For tired hearts and aching feet; No dull care nor toil is thine, Nor sin, thou blessed child of mine; Tranquil on thy soft couch rest, Dreams of Heaven in thy breast.

Birds are sleeping—close thine eyes, Waken with a soft surprise, Greet the morning with thy smile, And sweet prattle without guile; Slumber till the daylight hours, Slumber till the daylight hours.

Sleep! thy father guards thy rest, Lay thy head upon his breast; Softer than these arms which hold thee, His dear love will firm enfold thee; Higher love than mine shall he Give, beloved one, to thee.

Sleep! the waves have long been sleeping, O'er us both the pale stars shine With a radiance half divine; Slumber, slumber, innocent—Light from heaven on thee shall fall, On thee to-night shall fall.

SYMPHONIE ESPAGNOLE (Nos. 1, 4, and 5)—Violin Eduard Lalo.

MISS MARGARET SUTTON.

ROMANZA "In riva al Danubio" (for Voice and Violin)
A. I. Randeggero

MISS KATIE MOSS.

Onda del re dei fiumi,
Reca il soave zeffiro,
Baci, baci e profumi .
Un' armonia dolcissima
Susurrano le fronde
Cantan gli augelli e timida
Eco, eco risponde.
L'ombre soavi penetra
Del solle un raggio d'or
Tutta natura é un cantico
Di pace, e amor.

NOCTURNE in D POLONAISE in F sharp (MSS.)—Pianoforte Felix G. Swinstead (Thalberg Scholar).

Mr. FELIX G. SWINSTEAD.

SONG "Refrain thy voice from weeping" (Light of the World) Sullivan.

MR. ALEXANDER WEBSTER.

REFRAIN thy voice from weeping and thine eyes from tears; for thy work shall be rewarded, saith the Lord; And there is hope in thine end that thy children shall come again to their own border.

ROMANCE CAPRICE (MSS.)—Violin and Pianoforte F. Margaret Bennett. (Associated Board Exhibitioner).

MISS MARJORIE HAYWARD AND MISS F. MARGARET BENNETT.

SONG "Softly awakes my heart" (Samson and Delilah)
Saint-Säens.

MISS ELAINE CLIFFE.

OFTLY awakes my heart as the flowers awaken, To Aurora's tender zephyr, But say, O well belov'd, no more I'll be forsaken, Speak again, O speak for ever! O say that from Delilah you never will part, Your burning vows repeat, vows so dear to my heart! Ah! once again do I implore thee! Ah! once again, then, say you adore me. E'en as to whisp'ring winds sways the waving grain, To and fro so gently moving, So sways my trembling heart, consoling all its pain, To thy voice so dear, so loving. The arrow in its flight is not swifter than I, When, leaving all behind, to your arms I fly. Ah! once again, then, I implore thee! Ah! once again, then, say you adore me.

MISS ETHEL PETTIT.

SONGS ... \{\text{"Ich liebe dich " Grieg.} \text{" ... Hawley.} \text{\text{Miss THÉRÈSE GRABOWSKY.}} \tag{\text{... Hawley.}}

U mein Gedanke, du mein sein und werden, Du meines Herzens erster Seligkeit, Ich liebe dich wie nichts auf dieser Erden: Ich liebe dich in Zeit und Ewigkeit.

Ich denke dein kann steks nur deiner denken, Nur deinen Glück ist dieses Herz geweiht. Wie Gott auch mag des lebens Schicksal lenken: Ich liebe dich in Zeit und Ewigkeit. THE sweetest flower that blows
I give you as we part,
For you it is a rose
For me it is my heart.

The fragrance it exhales
Ah! if you only knew
Which but in dying fails
It is my love for you.

The sweetest flower that blows
I give you as we part,
For you it is a rose
For me it is my heart.

SCHERZO
MOLTO AMOROSO from Suite in E major (Op. 61)—
Violin and Pianoforte ... Edward Schütt.

MISS GLADYS LEES AND MISS HEDWIG COLE.



A SHORT HISTORY

OF THE

Royal Ucademy of Music.

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This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice,"

"L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

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For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme

includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

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PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students. SCHOLARSHIPS AND EXHIBITIONS.

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There are thirty-five Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Westmorland Scholarship for Singing.

Sterndale Bennett Scholarship for any branch of Music.

Parepa-Rosa Scholarship for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

Joseph Maas Memorial Prize for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

Sainton Scholarship for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing. ERARD CENTENARY SCHOLARSHIP for Harp Playing.

Goring Thomas Scholarship for Composition.

Dove Scholarship for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

POTTER EXHIBITION for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing, Violin, and Singing (six).

Wessely Exhibitions for Violin Playing (two).

STAINER EXHIBITION for Organ Playing.

Orchestral Wind Instruments Scholarships (six).
Ross Scholarships for Singing and Wind Instrument

Playing.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

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o a free cholarin part CHARLES MORTIMER PRIZE for Composition.

Battison Haynes Prize for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

Frederick Westlake Prize for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

Messrs. Tubbs' Prize for Violin Playing.

Messrs. W. E. Hill & Sons' Prize for Violin Playing.

SAURET PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 18.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

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DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

English.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on n 19

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly indivi-

dual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)— One hour per week, in class.

7.—Orchestral Practice—Four hours and a half per week, if suf-

ficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week. 9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.
11.—Wind Instrument Students accepted under the arrangement referred to on opposite page, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italies in the list on p. 17 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

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(Wind In	nstrun	nents)			•••			7	7	0
		OI	PTIONA	L SUB	JECTS.					
Additional Pr	rincipa	l Stud	y—							
O	ne les	son per	week	(30 min	nutes)			4	4	0
T	wo les	sons pe	er week	(30 m	inutes e	each)		7	7	0
Operatic Clas	s (Ord	linary 8	Student	ts)				1	11	6
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Dramatic Cla	The state of the s							2	2	0
,, ,,	(Str	idents v	who dis	continu	ie all otl	ner subj	ects)	3	3	0
Diction Class	3 *					•••	•••	1	1	0
Elocution								1	1	0
Dancing					• • •			1	1	0
Stage Dancin	ng				***			1	1	0
Deportment			•••					0	15	0
Fencing		•*•						1	11	6
Italian								1	1	0
French					*			1	1	0
German					10.	·		1	1	0

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees

All fees are payable in advance.

for that Term.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1901-1902.

Michaelmas Term begins Thursday, 26th September, 1901, and closes on Wednesday, 18th December, 1901.

Lent Term begins Thursday, 9th January, 1902, and closes

Wednesday, 26th March, 1902.

Midsummer Term begins Monday, 28th April, 1902, and closes Saturday, 26th July, 1902.

ENTRANCE EXAMINATIONS, 1901-1902.

Entrance Examinations will be held: --

For the Michaelmas Term, Monday, 23rd September, 1901, at 10. For the Michaelmas Half-Term, Monday, 4th November, 1901, at 3. For the Lent Term, Monday, 6th January, 1902, at 10. For the Lent Half-Term, Monday, 17th February, 1902, at 2.

For the Midsummer Term, Monday, 17th February, 1902, at 2. For the Midsummer Term, Thursday, 24th April, 1902, at 10.

For the Midsummer Half-Term, Wednesday, 11th June, 1902, at 2.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

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EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

140

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 13.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

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- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

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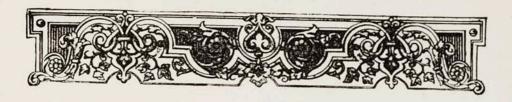
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First Movement of Symphony in G (MS.) ... Yorke Bowen (STUDENT).

Song ... "Wilt Thou take vengeance" (King Saul) ... Parry.

MISS FLORENCE J. HOOLE.

Concerto in G minor—Pianoforte * ... Saint-Säens.

Andante sostenuto.—Allegro scherzando.—Presto.

MR. ARTHUR E. NEWSTEAD.

Songs a. "Save me, O God" Randegger.

Miss ETHEL M. WOOD.

b. "Come, Margarita, come" (Martyr of Antioch) Sullivan.

Mr. GALE GARDNER.

(Ross Scholar.)

Concerto in A minor—Violin ... Vieuxtemps.

Allegro non troppo.—Adagio.—Allegro con fuoco.

MISS MAY FRIEDEBERG.

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Two Sketches for Orchestra (MSS.) Paul W. Corder (Goring Thomas Scholar.)

Songs

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\begin{align*} a. "Mignon's Song" Goring Thomas. \\
Miss NOËL NEVILLE-GRIFFITHS. \\
b. "Woo thou thy snowflake" (Ivanhoe) ... Sullivan. \\
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[†] Pianoforte by J. Broadwood & Sons.



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PROGRAMME.

THURSDAY, DECEMBER 12, 1901.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

FIRST MOVEMENT of Symphony in G (MS.) Yorke Bowen (STUDENT).

SONG ... "Wilt Thou take vengeance" (King Saul) ... Parry.

MISS FLORENCE J. HOOLE.

ILT Thou take vengeance, O Almighty!
Wilt Thou destroy them whom Thou hast chosen?
Shall the flower of Thy people perish?
Shall the gods of the heathen triumph?
Terrible is Thy wrath, O Jehovah!

I see, as in a swoon,
The hated heathen lost;
I see, as in a cloud,
Dim surging, swaying crowds;
I hear the shout of dying men,
I scent the deadly breath of war,
As in a dream.

I see upon a lonely hill
A band of warriors standing,
Amidst them stands a kingly chief,
Their scant array commanding.
His face is knit with fierce resolve,
High swings the deadly spear;
The swarming foe he sees unmoved,
Nor heeds that death is near.

The heathen horde spread o'er the plain, The fated band surrounding; Now sweep they headlong up the hill, With shout and trumpet sounding.

Though beaten back they come again, Trampling o'er heaps of slain; Like ravening wolves upon their prey, Reckless of death and pain.

Strike, thou great king!
Strike yet again!
Let thy white weapon ring!
Sweep them away
Like wind-blown chaff;
Their death song let them sing.

In vain—in vain the mighty spear is swung,
Fruitless the sheltering shield!
The heathen wolves have snatched their prey,
Theirs is the wreck-heaped field!
Fallen and trampled in the dust!
Dead, the unvanquished king!
Stilled is the heart that beat so high,
Sightless the keen and piercing eye;
The first of Israel's kings on battle-field o'erthrown doth lie!

Thou hast taken vengeance, O Almighty!
Thou hast destroyed them whom Thou hadst chosen!
The flower of thy people have perished,
And the gods of the heathen triumph.
Terrible is Thy wrath, O Jehovah!

CONCERTO in G minor—Pianoforte * ... Saint-Saëns.

Andante sostenuto—Allegro scherzando—Presto.

Mr. ARTHUR E. NEWSTEAD.

^{*} Pianoforte by Blüthner & Co.

a. "Save me, O God" ... Randegger.

SONGS

b. "Come, Margarita, come" (Martyr of Antioch) Sullivan.

(Ross Scholar.)

a. "SAVE ME, O GOD."

AVE me, O God! For the waters are come into my soul. I am weary of my crying, mine eyes fail, as I wait for the Lord! I am poor and sorrowful, Let Thy salvation, O Lord, my God, set me up on high!

b. "COME, MARGARITA, COME."

HERE is the crown and palm-like grace of all, The sacred virgin Priestess, Margarita? Come, Margarita, come-

Come in thy zoneless grace, Take thine appointed place, And strike thy holy lyre of silver string. For this delay of thine Thou wilt the fairer shine— Even as a late long-look'd-for flower in spring; For when her living lyre outsings, The shamed birds do fold their wings, And all upon whose ear it falls Stand, breathless as the listening walls That, as they tower in space above, Themselves seem touch'd to light and love! Come, Margarita, come!

Dean Milman.

CONCERTO in A minor-Violin

Vieuxtemps.

Allegro non troppo—Adagio—Allegro con fuoco.

MISS MAY FRIEDEBERG.

TWO SKETCHES for Orchestra (MSS.) ... Paul W. Corder (Goring Thomas Scholar)

Sunset.—Sunrise.

a. "Mignon's Song" Goring Thomas.

MISS NOËL NEVILLE-GRIFFITHS.

b. "Woo thou thy snowflake" (Ivanhoe) ... Sullivan.

MR. GEORGE C. CLOWSER.

a. "MIGNON."

NOW'ST thou the land where bloom the citron bow'rs, Where golden orange lights the dusky grove? High waves the laurel there, the myrtle flow'rs, And thro' a dark blue heaven the sweet winds rove. Know'st thou it well, that land? There with thee, Oh friend, oh lov'd one! fain my steps would flee.

Know'st thou the mountain, high its bridge is hung! Where the mule seeks thro' mist and cloud his way; There lie the dragon race deep caves among, O'er beetling rocks there foams the torrent spray. Know'st thou it well, that land? There with thee, O my protector, my father, let us flee.

Know'st thou the dwelling? There the pillars rise, Soft shines the hall, the painted chambers glow; And forms of marble seem with pitying eyes To say "poor child, what thus has wrought thee woe?" Know'st thou it well, that land? There with thee, Oh my protector, homewards might I flee.

Goethe.

b. "woo thou thy snowflake."

OO thou thy snowflake till she melt for thee;
Another and a wilder bliss be mine!
My lovely Jewess!

Oh, she has drawn a spell about my heart and whelm'd my soul with love!

Her southern splendour, like the Syrian moon, Draws the full tide of my rebellious blood! Though Death should clasp me close ere set of sun, This hour is mine, and mine the tyrant's mood. And I will woo her as the lion woos, To bring his wild mate docile to his side; And I will win her! as the lion wins That in the desert seeks his tawny bride. I will woo and win her, as the lion woos and wins! O maid of Judah, trembling in my arms, Proud is thy fate to own my conqu'ring sword! Though Hell oppose with all its dire alarms, This hour is mine, and I, thy ruthless lord. If Death be host, I'll drain his cup for wine! Come night, come Death, so this wild hour be mine! Julian Sturgis.

"SCOTTISH" CONCERTO (Op. 55)—Pianoforte † Mackenzie.

MISS E. GLADYS LAW.

[†] Pianoforte by J. Broadwood & Sons.

A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV.. was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund. and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice,"

"L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

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The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of he body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

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PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students. SCHOLARSHIPS AND EXHIBITIONS.

There are forty Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Westmorland Scholarship for Singing.

Sterndale Bennett Scholarship for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

Henry Smart Scholarship for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

Sainton-Dolby Scholarship for Singing.

Joseph Maas Memorial Prize for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

Sainton Scholarship for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
ERARD CENTENARY SCHOLARSHIP for Harp Playing.

Goring Thomas Scholarship for Composition.

Dove Scholarship for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

Potter Exhibition for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing, Violin, and Singing (six).

Wessely Exhibitions for Violin Playing (two).

STAINER EXHIBITION for Organ Playing.

ORCHESTRAL WIND INSTRUMENTS SCHOLARSHIPS (six).
Ross Scholarships for Singing and Wind Instrument

Playing.

ADA LEWIS SCHOLARSHIPS (Fifteen) for all branches of Music.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.

SAURET PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

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DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

Concerted Music (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

English.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 23.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.
 - 3.—Elements of Music—One hour's lesson per week, in class.
- 3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

- 4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.
 - 5.—Choral Singing Practice for one hour and a half per week.
- 6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.
9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on opposite page, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

T	he fee	s payal	ole by o	rdinary	Stude	nts are	:			
For the Entra	nce E	vamin	ation					£ 1		d,
Balance of En				nin a a	Ct. J.				1	0
							•••	4	4	0
Tuition Fees, f							•••	11	11	0
Tuition Fees for	or the	Curric		et forth	in pa	r. 11 al	ove			
(Wind Ins	strum	ents)	•••		•••	•••	1000	7	7	0
		OP	TIONAL	SUBJ	ECTS.					
Additional Pri	ncipal	Study								
On	e less	on per	week (30 min	utes)			4	4	0
						ach)		7	7	0
	Two lessons per week (30 minutes each) Operatic Class (Ordinary Students)									6
,, ,,	(Stud	ents w	ho disco	ontinue	all oth	ersubje	cts)	3	3	0
Dramatic Class								2	2	0
,, ,,	(Stud	lents w	ho disco	ontinue	alloth	er subje	ects)	3	3	0
Diction Class*	<							1	1	0
Elocution .								1	1	0
Dancing .								1	1	0
Stage Dancing	5							1	1	0
Deportment .			•••				•••	0	15	0
Fencing .						***		1	11	6
Italian .								1	1	0
French .				***				1	1	0
German .								1	1	0.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

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All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1901-1902.

Michaelmas Term began Thursday, 26th September, 1901, and closes on Wednesday, 18th December, 1901.

Lent Term begins Thursday, 9th January, 1902, and closes

Wednesday, 26th March, 1902.

Midsummer Term begins Monday, 28th April, 1902, and closes SATURDAY, 26th July, 1902.

ENTRANCE EXAMINATIONS, 1901-1902.

Entrance Examinations will be held :---

For the Michaelmas Term, Monday, 23rd September, 1901, at 10. For the Michaelmas Half-Term, Monday, 4th November, 1901, at 3.

For the Lent Term, Monday, 6th January, 1902, at 10.

For the Lent Half-Term, Monday, 17th February, 1902, at 2. For the Midsummer Term, Thursday, 24th April, 1902, at 10.

For the Midsummer Half-Term, Wednesday, 11th June, 1902. at 2.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS.

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- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a students' Hid Jund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

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Grgan Recital

On Monday, 10th February, 1902,

At Three o'clock.

Progr

Symphonic Poem "Orpheus" Liszt.
ARRANGED FOR ORGAN, HARPS, AND STRINGS.
Air in A, with Variations and Finale Fugato—
Organ Henry Smart.
Mr. K. OTTO STOPS.
Song "Lungi dal caro bené" Secchi.
MISS MARGARET THOMAS.
First Movement from Sonata in D minor (MS.)—
Organ Benjamin J. Dale (STUDENT).
Mr. BENJAMIN J. DALE.
RECITATION "The Taj Mahal" Rudyard Kipling.
MISS MABEL MOORE.
Intermezzo from "Pastoral" Sonata—Organ Rheinberger.
MISS JESSIE BARRETT HANDLEY.
CONDUCTOR Mr. F. CORDER, F.R.A.M.

09

PIANOFORTE BY



mamme.

SECOND POLONAISE—Violin ... Wieniawski.

MISS MARGARET S. HOLLOWAY.

Fantaisie in E flat-Organ

MR. STANLEY MARCHANT (Sir John Goss Scholar).

Saint-Säens.

Song ... "There is a Green hill" Gounod.

MISS CLARA SMITH.

FIRST MOVEMENT from Sixth Symphony—Organ ... Didor.

MISS MABEL COLYER.

Song

Mr. DALTON BAKER. (George Mence Smith Scholar.)

PRELUDE AND FUGUE in E flat-Organ ... Saint-Säens. MISS ALEXANDRA M. M. TALLANT.

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Andante con moto Allegro molto from Quintet (Op. 9)—Two Violins, Viola, and two Violoncellos Goldmark.
MISS NETTIE ATKINSON, MISS AMY INGLIS, MISS MAUDE PHILLIPS, MISS ETHEL PETTIT, AND MR. LIONEL E. HORTON.
Song "There is a green hill" Gounod. MISS ADELAIDE M. RIND.
Barcarolle in F sharp—Pianoforte Chopin. MISS F. MARGARET BENNETT (Associated Board Exhibitioner).
Song "L'amerò" (Il Re pastore) Mozart. MISS AMY JOYNER. Violin Obbligato—Mr. Spencer Dyke.
Adagio Finale from Concerto in G minor—Violin Max Bruch. Miss MARY DICKENSON.
RECITATION "The Taj Mahal" Edwin Arnold. MISS MABEL MOORE.
Novellette in E (Op. 58), for Stringed Orchestra Gade. Allegro ma non troppo. Intermezzo. Andante expressivo. Finale. THE ENSEMBLE CLASS.
Song "Serenade de Don Juan" Tschaïkowsky. MR. DALTON BAKER (George Mence Smith Scholar).
Andante from Concerto in D (Op. 45)—Violoncello Molique. Mr. LIONEL E. HORTON.
Song "The Spirit Song" Haydn. Mrs. DEWHURST.
Ballade in G minor—Pianoforte Chopin. Mr. FELIX G. SWINSTEAD.
Song "A Memory" Goring Thomas. Miss CARMEN HILL.
Andante and Rondo Capriccioso—Violin Saint-Saëns. Miss IVY L. ST. AUBYN ANGOVE (Wessely Exhibitioner).
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PROGRAMME.

MONDAY, FEBRUARY 24, 1902.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

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ALFRED GILBERT, 1828—1902.
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from Quintet (Op. 9)—Two Violins,
Viola, and two Violoncellos... Goldmark.

MISS NETTIE ATKINSON, MISS AMY INGLIS, MISS MAUDE PHILLIPS, MISS ETHEL PETTIT, AND MR. LIONEL E. HORTON.

SONG ... "There is a green hill far away" ... Gounod.

MISS ADELAIDE M. RIND.

THERE is a green hill far away,
Without a city wall,
Where the dear Lord was crucified,
Who died to save us all.

We may not know, we cannot tell
What pains He had to bear,
But we believe it was for us
He hung and suffered there.

He died that we might be forgiven,
He died to make us good,
That we might go at last to heaven,
Saved by His precious Blood.

There was no other good enough
To pay the price of sin,
He only could unlock the gate
Of heaven, and let us in.

Oh, dearly, dearly, has He loved,
And we must love Him too,
And trust in His redeeming Blood,
And try His works to do.
We must love Him too,
And try His works to do.

BARCAROLLE in F sharp—Pianoforte

Chopin.

MISS F. MARGARET BENNETT.

(Associated Board Exhibitioner.)

SONG ... "L' amerò " (Il Re pastore) ...

Mozart.

MISS AMY JOYNER.

Violin Obbligato-Mr. Spencer Dyke.

MERÒ, sarò costante:
Fido sposo, e fido amante;
Sol per lei sospirerò.
In sicaro e dolce oggetto,
La mia gioja e il mio diletto.
La mia pace io troverò.

ADAGIO FINALE from Concerto in G minor—Violin ... Max Bruch.

Miss MARY DICKENSON.

RECITATION ... "The Taj Mahal" ... Edwin Arnold.

MISS MABEL MOORE.

NOVELLETTE in E (Op. 58), for Stringed Orchestra ... Gade.

Allegro ma non troppo.
Intermezzo.
Andante expressivo.
Finale.

THE ENSEMBLE CLASS.

SONG ... "Serenade de Don Juan" ... Tschaïkowsky.

Mr. DALTON BAKER.

(George Mence Smith Scholar.)

'ER the distant Alpagaras,
Fall the dark'ning shades of night,
With my mandoline I call thee,
Then come forth my heart's delight;
Thou of maids art queen and peerless!
Who so dares my words gainsay
I defy to combat fearless,
Death the insult shall repay.
The earth has its flowers,
The sky has its moon,
Come forth, O Nisetta
And list to my lay.

Now from Seville to Granada,
'Neath the silent light of stars,
Clash of sword, and tender ditty,
Mingle fiercely loves and wars;
Ah! ye fair ones at your casements,
Lives of men for you are shed,
As for me I'd pour my life-blood,
Thou the prize—I know not dread.
The earth has its flowers, &c.

ANDANTE, from Concerto in D (Op. 45)—Violoncello ... Molique.

Mr. LIONEL E. HORTON.

SONG ... "The Spirit Song" ... Haydn.

MRS. DEWHURST.

ARK! hark! what I tell to thee—
Nor sorrow o'er the tomb,
My Spirit wanders free,
And waits, till thine shall come.

All pensive and alone,
I see thee sit and weep,
Thy head upon the stone
Where my cold ashes sleep.

I watch thy speaking eyes,
And mark each falling tear;
I catch thy passing sighs,
Ere they are lost in air.

BALLADE in G minor—Pianoforte Chopin.

MR. FELIX G. SWINSTEAD.

SONG "A Memory" ... Goring Thomas.

MISS CARMEN HILL.

FLOW'RS, all your sweets and splendour 'Neath my hand you tremble, you thrill, You hold in chalices tender,
His voice softly sounding still.
As on that day dear past naming,
In that hour of joy divine,
When a kiss like fire forth flaming,
My love's lips laid on mine.

ANDANTE AND RONDO CAPRICCIOSO-Violin ... Saint-Saëns.

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This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

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Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice,"

"L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

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The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme

includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valerie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

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PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS, EXHIBITIONERS, PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are forty Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

Sterndale Bennett Scholarship for any branch of Music.

Parepa-Rosa Scholarship for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

Joseph Maas Memorial Prize for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

Sainton Scholarship for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing. ERARD CENTENARY SCHOLARSHIP for Harp Playing.

Goring Thomas Scholarship for Composition.

Dove Scholarship for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

Potter Exhibition for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing, Violin, and Singing (six).

Wessely Exhibitions for Violin Playing (two).

STAINER EXHIBITION for Organ Playing.

ORCHESTRAL WIND INSTRUMENTS SCHOLARSHIPS (six).
Ross Scholarships for Singing and Wind Instrument

Playing.

Ada Lewis Scholarships (Fifteen) for all branches of

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

Messes. Tubbs' Prize for Violin Playing.

Messrs. W. E. Hill & Sons' Prize for Violin Playing.

Sauret Prize for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

R.A.M. Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

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Dove Prize for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 18.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

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DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

Concerted Music (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

English.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 19.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

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From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.
 - 3.—Elements of Music—One hour's lesson per week, in class.
- 3a.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

- 4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.
 - 5.—Choral Singing—Practice for one hour and a half per week.
- 6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.
- 7.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

- 8.—Orchestral Practice (Junior Division)—Two hours per week.
- 9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on opposite page, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :-										
For the Entra	nce E	vamin	ation					£ 1	s. 1	d. 0
					C/ 1		• • • •			
Balance of Er								4	4	0
Tuition Fees,								11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above										
(Wind In								7	7	0
		OF	TIONAL	SUBJ	ECTS.					
Additional Pr	incipa									
			week (30 min	utes)			4	4	0
								7	7	0
Two lessons per week (30 minutes each) Operatic Class (Ordinary Students)									11	6
,, ,, (Students who discontinue all other subjects)									3	0
Dramatic Clas	10000							$\frac{3}{2}$	2	0
,, ,,			vho disc				ects)	3	3	0
Diction Class	18		110 0100			ici sasj		1	1	0
Elocution				•••	•••	•••	•••		1257	1377
	•••				***	•••	•••	1	1	0
O .			•••	•••	•••	• • • •	•••	1	1	0
Stage Dancin	g		•••	•••				1	1	0
Deportment		•••					•••	0	15	0
Fencing							•••	1	11	6
Italian				•••				1	1	0
French			•••	***		•••		1	1	0
German	=							1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

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Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1901-1902.

Michaelmas Term began Thursday, 26th September, 1901, and closes on Wednesday, 18th December, 1901.

Lent Term begins Thursday, 9th January, 1902, and closes

Wednesday, 26th March, 1902.

Midsummer Term begins Monday, 28th April, 1902, and closes SATURDAY, 26th July, 1902.

ENTRANCE EXAMINATIONS, 1901-1902.

Entrance Examinations will be held: ---

For the Michaelmas Term, Monday, 23rd September, 1901, at 10.

For the Michaelmas Half-Term, Monday, 4th November, 1901, at 3.

For the Lent Term, Monday, 6th January, 1902, at 10.

For the Lent Half-Term, Monday, 17th February, 1902, at 2. For the Midsummer Term, Thursday, 24th April, 1902, at 10.

For the Midsummer Half-Term, Wednesday, 11th June, 1902, at 2.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama-

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Pro-This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 13.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

Students' Hid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

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TRUSTEES: SAMUEL AITKEN, THOMAS THRELFALL, and the PRINCIPAL.										
In memory of John Hollier, Esq							£	s.		
the gift of his Widow							50	0	0	
Alma Mater Male Voice Choir	•••	•••		•••			5	5	0	
Anonymous, per Secretary	•••				•••	***	6	1	0	
Bowen, E., Esq					***	•••	5	5	0	
Chapman, Spencer, Esq	•••		•••	•••	***	•••	52		0	
Corder, F., Esq., F.R.A.M	•••		•••		•••		1	1	0	
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Jewson, F. B., Esq., F.R.A.M. (de							2	2	0	
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Dorrell, Esq.)							52	10	0	
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Ramsden, Archibald, Esq. (2nd do			•••	***	•••	• • •	100	0	0	
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PART I.

"The Lay of the Brown Rosary,"

Dramatic Cantata, for Soli, Chorus, Orchestra and Recitation.

A. von Ahn Carse. (Macfarren Scholar.)

Soloists-

MISS ETHEL M. LISTER (Ada Lewis Scholar).

MISS KATIE E. B. MOSS.

MISS E. MARGARET LLEWELLYN.

MISS MABEL MOORE (Recitation).

MR. GEORGE HENRY GARDNER (Ross Scholar).

MR. HENRY E. BUTCHER.

PART II.

Concerto in B flat mino	r		$Tscha\"ikowsky.$
Allegro non troppo e molto n	naestoso.—Andantin	o simplice.—All	egro con fuoco.
Miss	WINIFRED CHRI	ISTIE.	
	(Liszt Scholar.)		
Song, "Sabbath Mornin	g at Sea '' (Sea I	cictures, No. 8	3) Elgar.
Miss	MARGARET THO	MAS.	
Symphonic Poem	" Festklänge"		Liszt.

PIANOFORTE BY C. BECHSTEIN.

PROGRAMME.

TUESDAY, MARCH 25, 1902.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

» PART * I. ★

"The Lay of the Brown Rosary,"

DRAMATIC CANTATA, for Soli, Chorus, Orchestra, and Recitation ... A. von

A. von Ahn Carse. (Macfarren Scholar.)

CHARACTERS-

Onora:

Miss ETHEL M. LISTER (Ada Lewis Scholar).

First Angel:

Miss KATIE E. B. MOSS.

The Mother:

MISS E. MARGARET LLEWELLYN.

Second Angel':

MISS MABEL MOORE (Recitation).

The Brother:

MR. GEORGE HENRY GARDNER (Ross Scholar).

The Evil Spirit.

The Lover:

MR. HENRY E. BUTCHER.

ARGUMENT.

The story is that of a girl,—Onora—who barters the love of God for the love of man.

In Scene I., her mother calls her home; her little Brother then relates how Onora sits in a ruin at nights, with the ghost of the Nun of the Brown Rosary. Onora enters with the news of her

lover's return from battle, which the boy is inclined to disbelieve; he is still more startled by the sight of a Brown Rosary round her neck.

In Scene II., Onora is sleeping, two angels standing far off. When they vanish, an Evil Spirit in a nun's garb appears by the bed. Onora dreams of her dead father, and the Evil Spirit makes her tell of the vow which she has taken. She relates how God had decreed her death within seven days, and, at the thought of leaving her lover, she vowed on the Brown Rosary never again to call upon God, in weal or woe, if her life might be spared. At the end of this scene she wakes in terror from her dream.

Scene III. Her lover has returned, and the wedding procession starts for the church. When all have entered the building, Onora's Brother (who is the only one that knows of her meeting with the ghost in the ruin) begs the priest not to marry her, but to shrive her instead. In spite of the Brother's protestations, the couple kneel at the altar, and the priest begins to read the rite, but finds that whenever the name of God occurs he cannot say it. The rite being finished, they stand up. The bridegroom suddenly turns and kisses the bride, saying: "Mine own wife!" and falls dead at her feet. Onora falls down on his body, and breaks her vow by saying, "Now, O God, take pity—take pity on me! God hear my beseeching!" She then takes off her the pledge of her broken vow—the Brown Rosary—and dashes it to the ground, where it falls without a sound.

In Scene IV., Onora, with her Mother and Brother, go to St. Agnes' Shrine with a wreath of flowers, which they lay before it. Onora is now penitent, and prays. By the evening the flowers are faded, and Onora is dead.—

"Both perished mute, for lack of root, earth's nourishment to reach!"

SCENE I.

CHORUS.

"Onora, Onora!"—her mother is calling,
She sits at the lattice, and hears the dew falling
Drop after drop from the sycamores laden
With dew as with blossom, and calls home the maiden—
"Night cometh, Onora!"

Then over

The casement she leaneth, and as she doth so, She is 'ware of her little son playing below:

The Mother.

Now where is Onora?

The Brother.

At the tryst with her lover.

The Mother.

As thou play'st at the ball, art thou playing with me? When we know that her lover to battle is gone, And the saints know above that she loveth but one,

And will ne'er wed another?

The Brother.

The saints know I lied,

Because truth that is wicked is fittest to hide!

Must I utter it, mother?

Oh! she sits with the nun of the brown rosary, At nights in the ruin!

St. Agnes o'erwatcheth my dreams; and erewhile
I have felt through mine eyelids the warmth of her smile—
But last night, as a sadness like pity came o'er her,
She whispered—" Say two prayers at dawn for Onora
The Tempted is sinning."

CHORUS.

Onora, Onora! they heard her not coming—
Not a step on the grass, not a voice through the gloaming!
But her mother looked up, and she stood on the floor,
Fair and still as the moonlight that came there before,

And a smile just beginning.

It touches her lips—but it dares not arise
To the height of the mystical sphere of her eyes:
And the large musing eyes, neither joyous nor sorry,
Sing on like the angels in separate glory,

Between the clouds of amber.

For her hair droops in clouds amber-coloured, till stirred Into gold by the gesture that comes with a word; While—O soft!—her speaking is so interwound Of the dim and the sweet, 'tis a twilight of sound, And floats through the chamber.

Onora.

I know by the hills that the battle is done— That my lover rides on—will be here with the sun, 'Neath the eyes that behold thee.

The Brother.

O wicked fair sister, the hills utter nought!

If he cometh, who told thee?

Onora.

I know by the hills,
By the beauty upon them, that HE is a-near.
Did they ever look so since he bade me adieu?
Oh, love in the waking, sweet brother, is true
As St. Agnes in sleeping!

CHORUS.

Half-ashamed and half-softened, the boy did not speak, And the blush met the lashes which fell on his cheek: She bowed down to kiss him—Dear saints, did he see Or feel on her bosom the Brown ROSARY—

That he shrank away weeping?

SCENE II.

A bed-Onora sleeping. Angels, but not near.

First Angel.

Must we stand so far, and she So very fair?

Second Angel.
As bodies be.

First Angel.

And she so mild?

Second Angel.

As spirits, when

They meeken, not to God but men.

First Angel.

And she so young, -How hath she sinned?

Second Angel.

In bartering love—God's love—for man's.

First Angel.

We may reprove The world for this! not only her.—

Let me approach, to breathe away This dust o' the heart with holy air.

Second Angel.

Stand off! She sleeps, and did not pray.

First Angel.

Did none pray for her?

Second Angel.

Ay, a child,-

Who never, praying, wept before: While, in a mother undefiled Prayer goeth on in sleep, as true And pauseless as the pulses do.

First Angel.

Then I approach.

Second Angel.
It is not willed.

First Angel.

One word: is she redeemed?

Second Angel.

No more!

THE PLACE IS FILLED.

[Angels vanish.

Evil Spirit (in a Nun's garb by the bed).

Forbear that dream! too near to Heaven it leaned.

Onora (in sleep).

Nay, leave me this—but only this! 'tis but a dream, sweet fiend!

Evil Spirit.

It is a thought.

Onora (in sleep).

A sleeping thought—most innocent of good— I say in it no holy hymn—I do no holy work;

I scarcely hear the Sabbath-bell that chimeth from the kirk.

Evil Spirit.

Forbear that dream, or else disprove its pureness by a sign.

Onora (in sleep).

Speak on, thou shalt be satisfied! My word shall answer thine. What shall I do—tread down the dew, and pull the blossoms blowing?

Or clap my wicked hands to fright the finches from the rowen?

Evil Spirit.

Thou shalt do something harder still. Stand up where thou dost stand,

Among the fields of Dreamland, with thy father, hand in hand, And clear and slow, repeat the vow—declare its cause and kind, Which, not to break in sleep or wake, thou bearest on thy mind.

Onora (in sleep).

I bear a vow of wicked kind, a vow for mournful cause:

I vowed it deep, I vowed it strong—the spirits laughed applause:

The spirits trailed, along the pines, low laughter like a breeze,

While, high atween their swinging tops, the stars appeared to freeze.

Evil Spirit.

More calm and free,—speak out to me, why such a vow was made.

Onora (in sleep).

Because that God had decreed my death, and I shrank back afraid. Have patience, O dead father mine! I did not fear to die;—
Love feareth death. I was no child—I was betrothed that day;
I wore a troth-kiss on my lips, I could not give away.
How could I bear to lie content and still beneath a stone,
And feel mine own Betrothed go by—alas! no more mine own,—

And feel mine own Betrothed go by—alas! no more mine own,—Go leading by, in wedding pomp, some lovely lady brave,

With cheeks that blushed as red as rose, while mine were cold n grave?

Though e'er so high I sate above, though e'er so low he spake, As clear as thunder I would hear the new oath he might take—
That her's, forsooth, are heavenly eyes—ah me! while very dim
Some heavenly eyes (indeed of Heaven!) would darken down to him.

Evil Spirit.

Who told thee thou wert called to death?

Onora (in sleep).

I sate beside thee all the night, while the moonlight lay forlorn, Strewn round us like a dead world's shroud, in ghastly fragments torn.

And through the night, and through the hush, and over flapping wing,

We heard, beside the Heavenly Gate, the angels murmuring:—

We heard them say, "Put day to day, and count the days to seven,

And God will draw Onora up the golden stairs of Heaven:

And yet the Evil ones have leave that purpose to defer,

For if she has no need of HIM, He has no need of her "-

Evil Spirit.

Speak out to me-speak bold and free.

Onora (in sleep).

And then I heard thee say, -

"And if thou wilt forego the sight of angels, verily

Thy true love gazing on thy face, shall guess what angels be-

Nor bride shall pass, save thee" . . . Alas! my father's hand's acold—

The meadows seem . . .

Evil Spirit.

Forbear the dream, or let the vow be told!

Onora (in sleep).

I vowed to thee on rosary (Dead father, look not so!),

I would not thank God in my weal, nor seek God in my woe.

Evil Spirit.

And canst thou prove .

Onora (in sleep).

O love—my love! I felt him near again!

I saw his steed on mountain-head, I heard it on the plain!

Was this no weal for me to feel?—is greater weal than this?

Yet when he came, I wept his name—and the angels heard but his.

Evil Spirit.

Well done, well done!

Onora (in sleep).

Ay me! the sun . . . the dreamlight 'gins to pine, -

Ay me! how dread can look the Dead!-

Aroint thee, father mine!

SCENE III.

CHORUS.

'Tis a morn for a bridal; the merry bride-bell Rings clear through the greenwood that skirts the chapelle; And the priest at the altar awaiteth the bride, And the sacristans are slyly jesting aside

At the work shall be doing.

And the tender bride-mother breaks off unaware

From an Ave, to think that her daughter is fair,—

Then swept through the chapel the long bridal train: Though he spake to the bride, she replied not again: On, as one in a dream, pale and stately she went, Where the altar-lights burn o'er the great sacrament, Faint with daylight, but steady.

But her brother had passed in between them and her,
And calmly knelt down on the high altar-stair—
He knelt like a child marble-sculptured and white,
That seems kneeling to pray on the tomb of a knight,
With a look taken up to each iris of stone
From the greatness and death where he kneeleth, but none
From the face of a mother.

The Brother.

In your chapel, O priest, ye have wedded and shriven
Fair wives for the hearth, and fair sinners for Heaven!
But this fairest my sister, ye think now to wed,
Bid her kneel where she standeth, and shrive her instead—
O shrive her and wed not!

The Mother.

Sir Priest, unto thee

Would he lie.

The Lover.

The lie shall be clear!

Speak it out, boy! the saints in their niches shall hear—

Be the charge proved or said not!

The Brother.

Look down from your niches, ye still saints, and see How she wears on her bosom a brown rosary!

Is it used for the praying?

CHORUS.

The bridegroom spake low, and led onward the bride, And before the high altar they stood side by side: The rite-book is opened, the rite is begun— They have knelt down together to rise up as one—

Who laughed by the altar?

The maidens looked forward, the youths looked around,—
The bridegroom's eye flashed from his prayer at the sound;
And each saw the bride, as if no bride she were,
Gazing cold at the priest, without gesture of prayer,
As he read from the psalter.

The priest never knew that she did so, but still He felt a power on him too strong for his will; And whene'er the Great Name was there to be read, His voice sank to silence—THAT could not be said, Or the air could not hold it.

"I have sinned," quoth he, "I have sinned, I wot"—
And the tears ran adown his old cheeks at the thought;
They dropped fast on the book;

The rite-book is closed, and the rite being done, They who knelt down together, arise up as one.

What aileth the bridegroom? He glares blank and wide—
Then suddenly turning, he kisseth the bride—
His lip stung her with cold: she glanced upwardly mute:
"Mine own wife," he said, and fell stark at her foot
In the word he was saying.

They have lifted him up,—but his head sinks away,—And his face showeth bleak in the sunshine, and grey. Leave him now where he lieth—for oh, never more Will he kneel at an altar or stand on a floor!

Let his bride gaze upon him!

Onora.

Didst thou call me thine own wife, beloved—thine own?

Then take thine own with thee! Come, keep me from harm
In a calm of thy teaching!

Now, O God, take pity—take pity on me!—
God, hear my beseeching!

I surrender to thee

The broken vow's pledge,—the accursed rosary,

oroken vow's pledge,—the accursed rosary,
—I am ready for dying!

CHORUS.

She dashed it in scorn to the marble-paved ground, Where it fell mute as snow; and a weird music-sound Crept up, like a chill, up the aisles long and dim,—As the fiends tried to mock at the choristers' hymn, And moaned in the trying.

SCENE IV.

Onora.

I am weary, O my mother, of thy tender talk!
I am weary of the trees a-waving to and fro—
Of the steadfast skies above, the running brooks below;—
All things are the same but I;—only I am dreary;
Mother, brother, pull the flowers I planted in the spring,
And smiled to think I should smile more upon their gathering.
The bees will find out other flowers—oh, pull them, dearest mine,
And carry them and carry me before St. Agnes' shrine.

[They go to St. Agnes' shrine.

The picture is too calm for me—too calm for me,
The little flowers we brought with us, before it we may lay,—
For those are used to look at Heaven,—but I must turn away,—
Because no sinner under sun can dare or bear to gaze
On God's or angel's holiness, except in Jesu's face.

Dear God, and must we see
All blissful things depart from us, or ere we go to thee?
We cannot guess Thee in the wood, or hear Thee in the wind?
Our cedars must fall round us, ere we see the light behind?
Ay sooth, we feel too strong in weal, to need Thee on that road,
But woe being come, the soul is dumb, that crieth not on God.

The Mother.

The bees will find out other flowers,—but what is left for us?

The Brother.

Thou sweetest sister in the world, hast ne'er a word for me?

CHORUS.

The wreath that lay on shrine that day, at vespers bloomed no more—

The woman fair who placed it there, had died an hour before.

Both perished mute, for lack of root, earth's nourishment to reach;—

O reader, breathe (the ballad saith) some sweetness out of each!

ELIZABETH BARRETT BROWNING.

→ PART * II. *

CONCERTO in B flat minor

Tschaïkowsky.

Allegro non troppo e molto maestoso. Andantino simplice. Allegro con fuoco.

MISS WINIFRED CHRISTIE.

(Liszt Scholar.)

SONG, "Sabbath Morning at Sea" (Sea Pictures, No. 3) Elgar.

MISS MARGARET THOMAS.

The ship went on with solemn face
To meet the darkness on the deep.
The solemn ship went onward.
I bowed down weary in the place,
For parting tears and present sleep
Had weighed mine eyelids downward.

The new sight; the new wondrous sight; The waters around me turbulent: The skies impassive o'er me. Calm in a moonless, sunless light, As glorified by even the intent Of holding the day-glory.

Love me, sweet friends, this Sabbath day, The sea sings round me while ye roll afar The hymn unaltered. And kneel, where once I knelt to pray, And bless me deeper in your soul, Because your voice has faltered. And tho' this Sabbath comes to me
Without the stolèd minister
And chanting congregation,
God's Spirit shall give comfort.
He who brooded soft on waters drear,
Creator on Creation!
He shall assist me to look higher,
Where keep the saints with harp and song
An endless Sabbath morning.

And on that sea commixed with fire Oft drop their eyelids raised too long To the full Godhead's burning.

SYMPHONIC POEM ... "Festklänge" Liszt.



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OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice,"

"L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme

includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

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PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students. SCHOLARSHIPS AND EXHIBITIONS.

There are forty Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Westmorland Scholarship for Singing.

Sterndale Bennett Scholarship for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

Henry Smart Scholarship for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

Sainton-Dolby Scholarship for Singing.

Joseph Maas Memorial Prize for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

Sainton Scholarship for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

Erard Centenary Scholarship for Harp Playing. Goring Thomas Scholarship for Composition.

DOVE SCHOLARSHIP for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

POTTER EXHIBITION for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing, Violin, and Singing (six).

Wessely Exhibitions for Violin Playing (two).

STAINER EXHIBITION for Organ Playing.

ORCHESTRAL WIND INSTRUMENTS SCHOLARSHIPS (Six).
Ross Scholarships for Singing and Wind Instrument

Playing.

A Lewis Scholarships (Fifteen) for all branches of

ADA LEWIS SCHOLARSHIPS (Fifteen) for all branches of Music.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

Battison Haynes Prize for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

Sainton-Dolby Prize for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

Frederick Westlake Prize for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

Messes. Tubbs' Prize for Violin Playing.

Messrs. W. E. Hill & Sons' Prize for Violin Playing.

SAURET PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

R.A.M. Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 26.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 33), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

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ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

English.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 27.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.
 - 3.—Elements of Music—One hour's lesson per week, in class.
 3.—Harmony and Counterpoint—One hour's lesson per week, in

class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per

week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Four hours and a half per week, if suf-

ficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week. 9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on opposite page, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are:—			
Earth Entures Evenination	$\stackrel{\pounds}{1}$	s. 1	d,
For the Entrance Examination		1 700	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above			
(Wind Instruments)	7	7	0
OPTIONAL SUBJECTS.			
Additional Principal Study—			
	1	4	0
One lesson per week (30 minutes)	4	4	
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
,, ,, (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
,, ,, (Students who discontinue all other subjects)	3	3	0
Diction Class*	1	1	0
Elocution	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1		0
German	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

10

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1901-1902.

Michaelmas Term began Thursday, 26th September, 1901, and ended on Wednesday, 18th December, 1901.

Lent Term began Thursday, 9th January, 1902, and closes

Wednesday, 26th March, 1902.

Midsummer Term begins Monday, 28th April, 1902, and closes Saturday, 26th July, 1902.

ENTRANCE EXAMINATIONS, 1902.

Entrance Examinations will be held: ---

For the Midsummer Term, Thursday, 24th April, 1902, at 2. For the Midsummer Half-Term, Wednesday, 11th June, 1902, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 21.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

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of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils. TRUSTEES: SAMUEL ATTKEN, THOMAS THRELFALL, and the PRINCIPAL. In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, £ s. d. the gift of his Widow										
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the gift of his Widow	, 1				id, rice	circs	rain,			
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Corder, F., Esq., F.R.A.M.			3.00	9.49				1	1	0
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"Allegro con brio," from Concerto in C minor—Harp Parish Alvars.

MISS GWENDOLEN MASON.

(Erard Harp Scholar.)

Scena for Baritone and Orchestra, "Grettir's Departure" (Last Scene of MS. Opera "Grettir the Strong") Paul Corder.

(Goring Thomas Scholar.)

(Mence Smith Scholar.)

Concerto in D—Violin Tschaïkowsky.

Allegro moderato. Canzonetta-Finale.

MR. E. SPENCER DYKE.

Larghetto Finale from Symphony in G (MS.) ... E. Yorke Bowen. (Sterndale Bennett Scholar.)

Air, "Che pur aspro al cuore" (Il seraglio) ... Mozart.

MISS EDITH PATCHING.

Fantasie Hongroise—Pianoforte Liszt.

MISS JULIA HIGGINS.

(Ada Lewis Scholar.)

Songs, {"In Haven" ... Elgar.

MISS E. MARGARET LLEWELLYN.

CORONATION MARCH Mackenzie.

PROGRAMME.

FRIDAY, JUNE 20, 1902.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

"ALLEGRO CON BRIO," from Concerto in C minor—Harp Parish Alvars.

MISS GWENDOLEN MASON.

(Erard Harp Scholar.)

SCENA for Baritone and Orchestra, "Grettir's Departure" (Last Scene of MS. Opera "Grettir the Strong") Paul Corder. (Goring Thomas Scholar.)

Mr. DALTON BAKER.

(Mence Smith Scholar.)

[Grettir the Strong, an Icelandic hero, is bringing home on his ship Thorvor, his bride. With him is his friend Thorbiorn, who is in love with Thorvor, and she with him: he incites the sailors to mutiny, hoping that their numbers may overpower the hero. But Grettir holds his ship against them all, and is about to deal a death blow to his treacherous friend when Thorvor throws herself between them, and Grettir's sword pierces her heart. Overcome with anguish at having caused the death of his beloved bride, Grettir resolves to build her a funeral pyre worthy of a Northern hero, and after taking a last farewell of her he sets fire to the ship and then springs overboard and swims to his Island home.]

Thou love of mine!

How frail the life thou gavest

With thy love!

Noblest woman of the Northlands,
Bravest heart that knew no fear,
Soon thy tender life is spent;

Death has come.

The surging sea
With wave and foam,
This shall be thy shroud.
The cringing carles
Who wrought this woe
Shall share thy silent grave.
A hero's honours thine,
Beloved wife:
A flood of fire shall bear thee
To thy rest.
Peaceful be thy long last sleep,
'Mid the all-consuming flames,
Leaving but the memory
In my heart.

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Love of the fleeting hour,
Tinging the world with red,
Shedding a light from Paradise
On to the path before—
All that a life can give,
Freedom and perfect peace;
Two hearts beating in unity,
Two souls linked for aye.

Love of the fleeting hour,
Stay not the hand of Death;
Wanes the light at his withering touch,
Darkness falls on the world.
Life that is void of hope,
Hope that has died with love;
Memory lingers mournfully,
All else withers and fades.

[Grettir kisses Thorvor tenderly; then after a slight pause he sets fire to the ship. The flames quickly spread, and he prepares to throw himself into the sea.]

Farewell, beloved one!
I go to my Island home
To live out my life alone!

CONCERTO in D—Violin

... Tschaïkowsky.

Allegro moderato.

Canzonetta-Finale.

Mr. E. SPENCER DYKE.

LARGHETTO FINALE from Symphony in G (MS.) E. Yorke Bowen (Sterndale Bennett Scholar).

AIR, "Che pur aspro al cuore" (Il seraglio)

Mozart.

Liszt.

With Flute, Oboe, Violin, and Violoncello obbligati.

Mr. J. C. STEINER, Mr. H. H. STANISLAUS, Miss MARJORIE HAYWARD, AND Mr. LIONEL E. HORTON.

MISS EDITH PATCHING.

Ne scenda il dolore,
Io derider lo saprò.
Nò, non ha da tremare
Chi sol sempre amare
L'idol suo fedele,
L'idol suo pensò.
Ma in tal momento la crudeltà
Al mio tormento cangiar dovrà!
Ah! sei risoluto,
Ah! tutt' è perduto,
Ogni pena sceglierò.
Altier va pur, grida!
La possa tua, svida!
Col morir mi salverò!

FANTASIE HONGROISE—Pianoforte

Miss JULIA HIGGINS.

(Ada Lewis Scholar.)

SONGS ("In Haven" (Sea Pictures) ... Elgar.

MISS E. MARGARET LLEWELLYN.

"IN HAVEN."

CLOSELY let me hold thy hand, Storms are sweeping sea and land. Love alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast.
Love alone will last.

Kiss my lips and softly say, Joy, sea-swept, may fade to-day. Love alone will stay.

"WHERE CORALS LIE."

THE deeps have music soft and low,
Where winds awake no airy sky;
It lures me, lures me on to go,
And see the land where corals lie.

By mount, and mead, and lawn, and rill,
Where night is deep, and moon is high,
That music seeks and finds me still,
And bids me where the corals lie.

Yes, press my eyelids close, 'tis well; But far the rapid fancies fly To rolling worlds of wave and shell, And all the lands where corals lie.

Thy lips are like a sunset glow,

Thy smile is like a morning sky,

Yet leave me, leave me, let me go

And see the land where corals lie.

A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV. whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death. of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice,"

"L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

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The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

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PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS, EXHIBITIONERS, PAYING STUDENTS. SCHOLARSHIPS AND EXHIBITIONS.

There are forty-five Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Westmorland Scholarship for Singing.

Sterndale Bennett Scholarship for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

Joseph Maas Memorial Prize for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

Dove Scholarship for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

Potter Exhibition for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing, Violin, and Singing (six).

Wessely Exhibitions for Violin Playing (two).

STAINER EXHIBITION for Organ Playing.

ORCHESTRAL WIND INSTRUMENTS SCHOLARSHIPS (six).
Ross Scholarships for Singing and Wind Instrument

Playing.

ADA LEWIS SCHOLARSHIPS (Fifteen) for all branches of

Music.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

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CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

Walter Macfarren Medals (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

Messrs. Tubbs' Prize for Violin Playing.

Messes. W. E. Hill & Sons' Prize for Violin Playing.

SAURET PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 18.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

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DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

English.

ITALITAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 19.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

ee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly indivi-

dual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Four hours and a half per week, if suf-

ficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week. 9.—Ensemble Playing—Six hours per week, if approved by the

Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on opposite page, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

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The fees payable by ordinary Students are :-			
For the Entrance Examination	£	s. 1	d. 0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	1	0
Tuition Fees for the Curriculum set forth in par. 11 above			
(Wind Instruments)	7	7	0
OPTIONAL SUBJECTS.			
Additional Principal Study—			
One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
,, ,, (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
,, ,, (Students who discontinue all other subjects)	3	3	0
Diction Class*	1	1	0
Elocution	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1902-1903.

Michaelmas Term begins Monday, 29th September, 1902, and closes on Saturday, 20th December, 1902.

Lent Term begins Monday, 12th January, 1903, and closes on

SATURDAY, 28th MARCH, 1903.

Midsummer Term begins Monday, 4th May, 1903, and closes on Saturday, 25th July, 1903.

ENTRANCE EXAMINATIONS, 1902-1903.

Entrance Examinations will be held:-

For the Michaelmas Term, Thursday, 25th September, 1902, at 9.30. For the Michaelmas Half-Term, Thursday, 6th November, 1902, at 3. For the Lent Term, Thursday, 8th January, 1903, at 2.

For the Lent Half-Term, Thursday 19th February, 1903, at 3. For the Midsummer Term, Thursday, 30th April, 1903, at 2.

For the Midsummer Half-Term, Thursday, 11th June, 1903, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

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All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 13.

BYE-LAWS RELATING TO DISTINCTIONS.

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- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

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Alma Mater Male Voice Ch								5	5	0
Anonymous, per Secretary								6	1	0
Bowen, E., Esq								5	5	0
Chapman, Spencer, Esq.			10000					52	10	0
Chapman, Spencer, Esq. Corder, F., Esq., F.R.A.M.			100000					1	1	0
Cummings, R., Esq., F.R.A	M					***	4.5	i	î	0
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Gin, C. H. Allen, Esq., F.K.	.A.M.						127	2	2	0
Gooch, H. Gordon, Esq., A.	R.A.M	. (Aust	ralia)					1	1	0
Haynes, Battison, Esq., the	Beque	st of the	e late	•••				100	0	0
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Macfarren, Sir G. A. (decease	sed)							5	5	0
Mactarren, Walter, Esq., F.	R.A.M							5	5	0
Macirone, Miss C. A., F.R.	A.M.							1	1	0
Mackenzie, Sir Alexander C	Mus	D., LL	.D. 1	FRAN	T	M			0	0
Mallam, Dalton, Esq	.,	2., 22	, .		*****			1	1	0
Margetson, Stewart, Esq.		11.19		103.5	10.25	•••	***			
Maglin Mr and Mrg Victor	/in ma		M	T. N	1.0			2	2	0
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Rowland)	**:						•••	52	10	0
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Dorrell, Esq.) Mayer, Daniel, Esq., J.P.		***						52	10	0
Mayer, Daniel, Esq., J.P.								5	5	0
Moorsom, Mrs	***					T		3	3	0
Osborne, G. A., Esq., Hon.	R.A.M	. (decea	sed)					1	1	Õ
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Robinson, Henry R. A., Esq		A 71/	•••	•••	•••	•••	***	1	1	0
Boyal Agademy of Music	A.D.	A.W.		•••	•••			1	1	0
Royal Academy of Music-	-Net	pronts	of C	ommen	ioratio	n Con	cert,			
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Royal Academy of Music-7	The Be	quest o	f Wn	a. Dorre	ell, Esc	I., Stu	dent,			
Professor, and Fellow								200	0	0
Sparrow, Charles E., Esq.			***							
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PROGRAMME. SO

MISS RUTH CLARKSON. (Dove Scholar.) ("Wiegenlied" "Bruder Jakob" "Hänselein" "Abendglöcklein" "Ringelreihen" MISS KATIE E. B. MOSS.	
MISS EMILY WINGFIELD, AND MR. LIONEL E. HORTON. Song "Loreley" Liszt. MRS. LUCY B. MOSS. FANTAISIE, "Don Juan"—Pianoforte* Mozart-Thalberg. MR. HERBERT MACFARREN. RECIT. and Aria, "Deh Vieni" (Nozze di Figaro) Mozart. MISS NOËL NEVILLE GRIFFITHS. ANDANTE ET RONDO RUSSE—Violin C. de Beriot. MISS RUTH CLARKSON. (Dove Scholar.) ("Wiegenlied" Mozart. Wilhelm Taubert. "Abendglöcklein" Wilhelm Taubert. "Ringelreihen" Wilhelm Taubert.	Allegro con Brio, from Quartet in F (Op. 18)—Two Violins, Viola, and Violoncello Beethoven
MRS. LUCY B. MOSS. FANTAISIE, "Don Juan"—Pianoforte* Mozart-Thalberg. MR. HERBERT MACFARREN. RECIT. and Aria, "Deh Vieni" (Nozze di Figaro) Mozart. MISS NOËL NEVILLE GRIFFITHS. ANDANTE ET RONDO RUSSE—Violin C. de Beriot. MISS RUTH CLARKSON. (Dove Scholar.) ("Wiegenlied" "Bruder Jakob" "Hänselein" "Abendglöcklein" "Abendglöcklein" "Ringelreihen" MISS KATIE E. B. MOSS.	
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MISS RUTH CLARKSON. (Dove Scholar.) ("Wiegenlied" "Bruder Jakob" "Hänselein" "Abendglöcklein" "Ringelreihen" MISS KATIE E. B. MOSS.	Δ
MISS KATIE E. B. MOSS.	Miss RUTH CLARKSON. (Dove Scholar.) ("Wiegenlied" ("Bruder Jakoh")
TARANTELLE Goedicke. MISS VIOLET L. STEWART.	ETUDE in E (Op. 10) - Pianoforte† Chopin Goedicke
Song "I wish to tune my quivering lyre" Sullivan. MR. DAN RICHARDS.	
ANDANTE CON MOTO TRANQUILLO From Trio in D minor—Pianoforte, Violin, and Violoncello Mendelssohn. MISS RUTH CLARKSON, MISS IRENE SCHARRER, AND MR. L. WILFRID PEPPERCORN.	FINALE From Trio in D minor—Pianoforte, Violin, and Violoncello Mendelssohn MISS RUTH CLARKSON, MISS IRENE SCHARRER, AND
Song "I arise from dreams of thee" G. A. Macfarren. MISS MARY F. H. BOYD.	
Adagio Allegro Molto Moderato Allegro Molto Moderato Adagio From Sonata in G—Pianoforte and Violin Brahms.	ALLEGRO MOLTO from Sonata in G—Pianoforte and Violin Brahms MODERATO
MISS LOUISA E. AUMONIER AND MISS MARY DICKENSON.	MISS LOUISA E. AUMONIER AND MISS MARY DICKENSON.

⁺ PIANOFORTE BY CARL BECHSTEIN.

PROGRAMME.

WEDNESDAY, JULY 23, 1902.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

ALLEGRO CON BRIO, from Quartet in F (Op. 18)—
Two Violins, Viola, and Violoncello ... Beethoven.

MISS MARGARET S. HOLLOWAY,
MISS DOROTHEA A. WHITLEY,
MISS EMILY WINGFIELD, AND MR. LIONEL E. HORTON.

SONG ... "Loreley" ... Liszt.

Mrs. LUCY B. MOSS.

That I so mournful feel;
A legend of bygone ages
Will o'er my memory steal.
The air is cool, day is waning,
And gently flows the Rhine;
The last rays of ev'ning sunlight
The mountain heights enshrine.

Upon the heights is seated
A maiden passing fair,
Her golden robes are shining,
She combs her golden hair:
With gold comb she combs her tresses,
And sings a wond'rous song;
In strange melodious cadence
The sound is borne along.

The boatman upon the waters
Is holden in rapt delight;
He sees not the reefs before him,
He gazes aloft toward the height.
Too surely the waters engulphing
Are drawing the boatman beneath;
'Twas Loreley with voice enchanting
Who lured him on to death.

FANTAISIE, "Don Juan"—Pianoforte* ... Mozart-Thalberg.

MR. HERBERT MACFARREN.

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RECIT. AND ARIA, "Deh Vieni" (Nozze di Figaro) Mozart.

MISS NOËL NEVILLE GRIFFITHS.

RECIT.

GIUNSE alfin il momento, che godrò senza affanno in braccio all' idol mio.

Timide cure, uscite dal mio petto, a turbar non venite il mio diletto!

Oh! come par che all' amoroso foco, l'amenità del loco, la terra e il ciel risponda, come la notte i furti miei seconda!

ARIA.

EH vieni, non tardar, o gioja bella,
Vieni, ove amore per goder t'appella;
Fiuchè non splende in ciel notturna face,
Fiuchè l'aria è ancor bruna, e il mondo tace.
Quì mormora il ruscel, quì scherza l'aura,
Che col dolce susurro il cor ristaura,
Qui ridono i fioretti e l'erba è fresca,
Ai piaceri d'amor qui tutto adesca.
Vieni ben mio, tra queste piante ascose,
Vieni, vieni! ti vo' la fronte incoronar di rose.

^{*} Barless Grand Pianoforte by Messrs. John Broadwood.

ANDANTE ET RONDO RUSSE-Violin ... C. de Beriot.

MISS RUTH CLARKSON.

(Dove Scholar.)

KINDERLIEDER ("Wiegenlied" "Bruder Jakob" "Hänselein" "Abendglöcklein" "Ringelreihen"

MISS KATIE E. B. MOSS.

" WIEGENLIED."

Geht zu Bett und schliesst die Augen und schläft ruhig ein.
Sum sum sum.

Mein Kindchen macht es ebenso, mein Kindchen ist nicht dumm! Baümchen, das noch eben rauschte, spricht, "Was soll das sein? Will die Sonne nicht mehr scheinen, schlaf'ich ruhig ein!"

Sum sum sum sum.

Mein Kindchen macht es ebenso, mein Kindchen ist nicht dumm, Sum sum sum, mein Kindchen ist nicht dumm.

Vogel, der im Baum gesungen, spricht, "Was soll das sein?
Will das Bäumchen nicht mehr rauschen, schlaf ich ruhig ein."
Sum sum sum,

Mein Kindchen macht es ebenso, mein Kindchen ist nicht dumm! Häschen spitzt die langen Ohren, spricht, "Was soll das sein? Hör' ich keinen Vogel singen, schlaf' ich ruhig ein!"

Sum sum sum sum.

Mein Kindchen macht es ebenso, mein Kindchen ist nicht dumm, Sum sum sum, mein Kindchen ist nicht dumm. Jäger höret auf zu blasen, spricht, "Was soll das sein? Seh' ich keinen Hasen laufen, schlaf' ich ruhig ein!" Sum sum sum.

Kommt der Mond und guckt herunter, spricht, Was soll das sein? Kein Jäger lauscht? Kein Häschen springt? Kein Vogel singt? Kein Bäumchen rauscht? Kein Sonnenschein? Und's Kind allein sollt' wach noch sein?

Nein, nein, nein, nein!

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In Tarks

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Lieb' Kindchen macht die Augen zu, lieb' Kindchen schläft schon ein, Sum sum sum, mein Kindchen schläft schon ein.

"BRUDER JAKOB,"

Es läutet in die Schule.

Bist ein träger Junge doch, bim, bam, bum!

Sitz'st auf dem letzten Stuhle.

Schämst dich nicht, fauler Wicht?

Bruder Jakob schämt sich nicht!

Bruder Jakob schlummert noch, schon läutet's in die Schule.

'S ist ein träger Junge doch, sitzt auf dem letzten Stuhle;

Schämt sich nicht, fauler Wicht,

Bruder Jakob schämt sich nicht!

Schlaf dir nur die Wangen roth, lass dir was Süsses traümen

Vom Niklau

Und Wau-wau!

Und Wau-wau!
Wurst und Obst und Zuckerbrod
Wächst für dich auf den Bäumen.
Gute Nacht! gute Nacht!
Lass dir was Süsses träumen!

"HÄNSELEIN."

ÄNSELEIN, willst du tanzen?
Ich geb' dir auch ein Ei!
O nein, ich kann nicht tanzen,
Und wären's ihrer drei,
In unserm Hause geht das nicht,
Die kleinen Kinder tanzen nicht,
Und tanzen kann ich nicht.
Hänselein! Hänselein!

Hänselein, willst du tanzen?
Ein Vöglein geb' ich dir,
O nein, ich kann nicht tanzen,
Und wären's ihrer vier,
In unserm Hause geht das nicht,
Die kleinen Kinder tanzen nicht,
Und tanzen kann ich nicht.
Hänselein! Hänselein!

Hänselein, willst du tanzen?
Ich geb' dir einen Stock!
O nein, ich kann nicht tanzen,
Und wären's mir ein Schock,
In unserm Hause geht das nicht,
Die kleinen Kinder tanzen nicht,
Und tanzen kann ich nicht.
Hänselein! Hänselein!

Hänselein, willst du tanzen?

Ein Tänzlein geig' ich dir.

O ja, ich kann schon tanzen,

Jetzt geig' ein Stücklein mir,

In unserm Hause gilt der Brauch:

Sobald man geiget, tanzt man auch,

Und tanzen kann ich.

"ABENDGLÖCKLEIN."

CÖCKLEIN, Abendglöcklein, läute Frieden,
Freude allen Menschen zu.
Glöcklein, helle lass dein Lied erschallen,
Bringe allen eine sanfte, sanfte Ruh'.
Ruhe dem, der sorgt und weint,
Ruh' dem Freund, Ruh' auch dem Feind.
O Glöcklein, bringe Ruhe allen Lieben,
Und auch mir dazu.
Allen bringe sanfte Ruh',
Und auch mir dazu.

" RINGELREIHEN."

RINGEL, Ringel, Reihe!
S'sind der Kinder Zweie,
Sitzen auf dem Holderbusch,
Schreien alle Musch, Musch,
Setzt euch, setzt euch, setzt euch nieder.
Steht ein Teller auf dem Tisch,
Kommt die Katz' und holt die Fisch',
Eins, zwei, drei, in der Dechanei.

Sitzt 'ne Frau im Ringlein
Mit sieben kleinen Kindlein:
Was essen's gern? Fischlein!
Was trinken's gern? Rothen Wein!
Setzt euch, setzt euch, setzt euch nieder.
Schlag' dem Bau'r die Fenster ein,
Kommt der Bütt'l und setzt dich ein,
Katz' und Maus, in das Narrenhaus.

ETUDE in E (Op. 10) Pianoforte { Chopin. Goedicke.

MISS VIOLET L. STEWART.

SONG ... "I wish to tune my quivering lyre" ... Sullivan.

MR. DAN RICHARDS.

To deeds of fame and notes of fire,
To echo from its rising swell
How heroes fought and nations fell!
When Atreus' sons advanced to war,
Or Tyrian Cadmus rov'd afar.
But still to martial strains unknown,
My lyre recurs to love alone.

⁺ PIANOFORTE BY CARL BECHSTEIN.

Fired with the hope of future fame,
I seek some nobler hero's name;
The dying chords are strung anew,
To war, my harp is due.
With glowing strings, the epic strain
To Jove's great son I raise again;
Alcides and his glorious deeds,
Beneath whose arm the Hydra bleeds.
All, all in vain; my wayward lyre
Wakes silver notes of soft desire.

Adieu! ye chiefs renown'd in arms,
Adieu! the clang of war's alarms!
To other deeds my soul is stung,
And sweeter notes shall now be sung.
My harp shall all its pow'rs reveal,
To tell the tale my heart must feel.
Love! love alone my lyre shall claim,
In songs of bliss and sighs of flame.

ANDANTE CON MOTO TRANQUILLO FINALE

from Trio in D minor—Pianoforte, Violin, and Violoncello Mendelssohn.

MISS RUTH CLARKSON, MISS IRENE SCHARRER, AND MR. L. WILFRID PEPPERCORN.

SONG

... "I arise from dreams of thee" G. A. Macfarron.

MISS MARY F. H. BOYD.

ARISE from dreams of thee,
In the first sweet sleep of night,
When the winds are breathing low,
And the stars are shining bright.

And a spirit in my feet

Has led me, who knows how?

To thy chamber window, Sweet!

The wand'ring airs they faint
On the dark, the silent stream.
The Champale odours fail
Like sweet thoughts in a dream.

The nightingale's complaint
It dies upon her heart,
As I must die on thine,
Beloved, as thou art.

O lift me from the grass,
I die, I faint, I fail!
Let thy love in kisses rain
On my lips and eyelids pale.

And my cheek is cold and white, alas!
And my heart beats loud and fast,
Oh! press it close to thine again,
Where it must break at last.

ADAGIO ALLEGRO MOLTO MODERATO from Sonata in G—Pianoforte and Violin

Brahms.

MISS LOUISA E. AUMONIER AND MISS MARY DICKENSON.



A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV. was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund. and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

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PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS, EXHIBITIONERS, PAYING STUDENTS. SCHOLARSHIPS AND EXHIBITIONS.

There are forty-five Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

Sterndale Bennett Scholarship for any branch of Music.

Parepa-Rosa Scholarship for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

Joseph Maas Memorial Prize for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

Sainton Scholarship for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing. ERARD CENTENARY SCHOLARSHIP for Harp Playing.

Goring Thomas Scholarship for Composition.

Dove Scholarship for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

Potter Exhibition for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing, Violin, and Singing (six).

Wessely Exhibitions for Violin Playing (two).

STAINER Exhibition for Organ Playing.

ORCHESTRAL WIND INSTRUMENTS SCHOLARSHIPS (six).
Ross Scholarships for Singing and Wind Instrument

Playing.

ADA LEWIS SCHOLARSHIPS (Fifteen) for all branches of Music.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

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CHARLES MORTIMER PRIZE for Composition.

Battison Haynes Prize for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

Goldberg Prize for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

Walter Macfarren Medals (Two) for Pianoforte Playing.

Frederick Westlake Prize for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

Messes. Tubbs' Prize for Violin Playing.

Messes. W. E. Hill & Sons' Prize for Violin Playing.

SAURET PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

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There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 29), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

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VIOLONCELLO.

Double Bass.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

Concerted Music (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

Fencing and Physical Drill.

Dancing.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN,

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 23.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly indivi-

dual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing - Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Four hours and a half per week, if suf-

ficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.
9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on opposite page, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 21 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

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The fees payable by ordinary Students are:			
For the Entrance Examination	£	s. 1	d.
AND THE STATE OF T			0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above			
(Wind Instruments)	7	7	0
OPTIONAL SUBJECTS.			
Additional Principal Study—			
One lesson per week (30 minutes)	4	4	0
			0
Two lessons per week (30 minutes each)	7	7	1,000
Operatic Class (Ordinary Students)	1	11	6
,, ,, (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
,, , (Students who discontinue all other subjects)	3	3	0
Diction Class*	1	1	0
Elocution	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1902-1903.

Michaelmas Term begins Monday, 29th September, 1902, and closes on Saturday, 20th December, 1902.

Lent Term begins Monday, 12th January, 1903, and closes on

SATURDAY, 28th MARCH, 1903.

Midsummer Term begins Monday, 4th May, 1903, and closes on Saturday, 25th July, 1903.

ENTRANCE EXAMINATIONS, 1902-1903.

Entrance Examinations will be held:-

For the Michaelmas Term, Thursday, 25th September, 1902, at 9.30. For the Michaelmas Half-Term, Thursday, 6th November, 1902, at 3.

For the Lent Term, Thursday, 8th January, 1903, at 2.

For the Lent Half-Term, Thursday 19th February, 1903, at 3. For the Midsummer Term, Thursday, 30th April, 1903, at 2.

For the Midsummer Half-Term, Thursday, 11th June, 1903, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

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For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

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EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st.

Annual Subscriptions are due on January 1st. For privileges of

Annual Subscribers, see p. 17.

BYE-LAWS RELATING TO DISTINCTIONS,

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (s).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

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Royal Academy of Music.

ANNUAL PRIZE DISTRIBUTION, 1902.

The Prizes gained in the past year by the Students of the Royal Academy of Music were distributed at the Queen's Hall, Langham Place, on Friday, 25th July, 1902, by Mrs. Ada Lewis, who was received on her arrival by members of the governing bodies, and who, on entering the hall, was presented with a beautiful bouquet by Miss Irene Scharrer.

Among the members of the governing body and professorial staff present were Mr. C. Mortimer, Mr. Randegger, Mr. Agnew, Mr. and Mrs. E. E. Cooper, Mr. W. Macfarren, Mr. Ludovic Goetz, Mr. Tosti, Mr. Wessely, Mr. and Mrs. Matthay, Mr. and Mrs. Sauret, Mr. Treherne, Mr. Gibson, Mr. F. Cliffe, Mr. Pezze, Mr. and Mrs. F. Walker, Mr. and Mrs. Albanesi, Mr. and Mrs. Fred. King, Mr. and Mrs. Arthur Thompson, Mr. and Mrs. Oswald, and Mr. Renaut (the Secretary); and there was a large attendance of the parents, relatives, and friends of the pupils.

The distribution of awards was preceded by the performance of a selection of music by the Students, Mr. Emile Sauret, Hon. R.A.M., being conductor of the Ensemble Class, and Sir A. C. Mackenzie conductor of the Choir, and Mr. Alfred Amy acted as accompanist. Mr. Walter P. Lewis also sang a new version (by Mr. Alfred Percival Graves) of "Here's a health unto His Majesty."

SIR ALEXANDER MACKENZIE then delivered the following address: Ladies and gentlemen, to those new words to the old English song which you have just heard I need not add one more by way of emphasizing the loyal sentiments which they convey, except to say that our hearts most cordially and harmoniously chime with them.

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The warm salutation which our young friends offered to Mrs. Lewis must have shown her how welcome is her presence here to-day. Knowing her great love for our art, I feel sorry that on these particular occasions music itself has to be relegated to a secondary position, and that our limited time forbids us to make our modest little programme more than a mere prelude to the more prosaic proceedings which have called us together. Still more do I regret that I must ask her to listen to me for a brief space instead of to something more melodious (Laughter), but it is the authorities of the Academy who "bid me discourse," not by any means my own wish. Indeed, it has suggested itself to me that on some future occasion I might try the experiment of reciting my annual statement to an accompaniment of soft incidental music (Laughter), which would rise or fall, wail or rejoice, in consonance with my chronicle of events. I could point to several talented students who might easily provide an excellent musical background to my remarks (Laughter), but I refrain from calling upon them to exercise their powers to-day for the simple reason that I am unable to offer much or any scope for those startling and wild effects which I know they like, or to provide them with any dramatic variety or contrast to excite their fervid fancy. (Laughter.) For the year's record is of the very simplest. We have indeed been favoured by a very calm sea, and in all respects, artistic and material, a most prosperous and successful voyage. (Cheers.) That there are several particularly bright and cheerful passages to be mentioned you will presently perceive, and it would be doubly pleasant were I allowed to point to them at once. But on very rare occasions indeed am I permitted to speak here without having to recall some melancholy event, and to-day we must pay a tribute of deep respect to the memory of a lost friend and valued professor who was taken from us in his prime. Mr. William Nicholl was an earnest and most conscientious teacher of his art, who had the affection of a large number of pupils, both within and without the Academy walls, and who enjoyed much private and public popularity, both as a musician and as a man. The circle of our Directorate happily remains unbroken, and, with one exception, I am glad to say the like of the Committee of Management, which, however, loses the services of an old and faithful member of the Academy, Dr. Charles Steggall. His place on that responsible and industrious Board has been accepted by

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Signor Paolo Tosti, and we most warmly welcome our genial friend and colleague to his seat. (Cheers.) We have also invited two gentlemen to join our noble army of professors, the first being an ex-student of the School and a violoncellist of whom we are all proud—Mr. Herbert Walenn; and the second name is one which I know you will be pleased to hear, it is that of a musician of renown and high position—Sir George Martin—(Cheers), and I doubt not that his active presence among us will be of the greatest value to that important branch of our work, the Organ School, and its attendant Choir-training Class, which latter—and I desire it to be widely known—has been opened also to ex-students. There is one subject, one care, which, like "The Honeysuckle and the Bee," is always with us. (Laughter.) It has obtruded its unwelcome presence, like Charles the First's head in Mr. Dick's petition, into every address it has been my lot to make. It is that eternal question of house room, or rather the want of it; and I will even run the risk of being considered an unmitigated bore rather than break my record on the present occasion. (Laughter.) For the benefit of the uninitiated, let me say that in course of time no less than four entire houses have been added to the original large house in Tenterden Street. Since January last we have enjoyed the inestimable benefit of six additional new and excellent rooms, but although we are, I hope, grateful, to be quite truthful, still we are (Laughter.) Our 578 students, irrespective of not happy. professors, officials, and domestics, are still insufficiently and inadequately housed. I should say that Rosamond's famous bower or the Maze at Hampton Court would not be considered at all intricate or devious by any of us, accustomed as we are to find our way in the Academy labyrinth. (Laughter.) There exists what I think is more than a mere legend—that, years ago, a professor was hopelessly lost in this maze. He was missed—oh yes, he was really missed—but never found (Laughter); and although I should feel quite sorry to part with our only skeleton, still I shall be glad to personally conduct a party of benevolent-minded millionaires in search of him. It might, perhaps, lead to a better state of things. (Laughter.) Before I pass on, let me say that all these additional rooms were generously furnished with Erard pianofortes, without charge to the Academy, by Mr. Daniel Mayer. (Cheers.) friends of our School are too familiar with the public appearances of the past year to require a complete recapitulation of them from

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Apart from the steadily pursued work of teaching, which always proceeds undisturbedly alongside of these, we have not only given our six annual concerts, but Mr. William Farren has produced, in that highly-finished manner to which he has accustomed us, no less than seven dramatic pieces. One of these performances took place by kind permission of Sir Charles Wyndham in his theatre. In this number I did not include the musico-dramatic performance which took place last Tuesday in St. George's Hall (with Mr. Farren and Mr. Soutten's assistance), under the popular Curator's able direction (Cheers)—a somewhat grisly but nevertheless poetic drama by the "Belgian Shakespeare," with incidental music by Mr. Carse; a bright one-act comic opera by the Farjeon brother and sister; and a balletmonologue written and composed by young Corder, which may well convey some idea of the variety of the original work done by, as well as of the versatility of the talent of some of our riper students. Indeed, I may point with justifiable satisfaction and pride to the excellent work done by our more than promising young composers, who have been particularly active this year, since I have myself produced a full-blown cantata for chorus, soli, and orchestra by Mr. Carse, a symphony by Yorke Bowen, and a scena by Paul Corder at our Orchestral Concerts. These in addition to many solo vocal and orchestral items of a decidedly higher standard of merit than usual—a standard which I shall endeavour to maintain. (Cheers.) The medals and prizes which have to be awarded by myself are increasing in number. I have had to make selection of five students for these honours, and, in mentioning their names, I have first to thank in the name of the Committee the Society for the Encouragement of the Fine Arts, which justifies its name by generously offering two handsome silver medals annually, their recipients to be chosen by the Principal. One is for excellence in either vocal or dramatic performance, and falls to a gifted young actress whom you all know—Miss Mabel Moore. (Cheers.) The other, for any instrument, preferably violin or pianoforte, is given to Miss Winifred Christie, a prominent pianist. (Cheers.) Triennially the Worshipful Company of Musicians offer its medal to the most distinguished student (male or female) in the Academy. This medal has in course of time become a most valuable certificate of merit to its fortunate possessors. My selection falls upon a clever composer, proficient on the violin, piano, and last,

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but not least, the kettledrum. (Laughter.) He is also an able and successful sub-professor of harmony, and is generally thoroughly deserving of this distinction—Mr. Adam von Ahn (Cheers.) Next in order comes the Dove Prize, "to that student who shall have most distinguished him or herself in general excellence, assiduity, and industry during the past year," and I award it to a violinist and vocalist whose readiness to do anything when she is called upon is well known to us; she also made an excellent appearance on the stage on Tuesday last—Miss Katie Moss. (Cheers.) The Ridley Prentice Prize, "to that subprofessor who shall have obtained the best results during the year," goes to a most painstaking teacher of singing—Miss Eleanor (Cheers.) I have been requested also to announce the Charles Lucas silver medal for the composition of a characteristic overture or "tone-poem," which has been gained by Edwin Yorke Bowen. (Cheers.) Now, ladies and gentlemen, let me add a few words regarding the future, and I will release you. For a complete list of vacant scholarships I must refer you to the printed syllabus. I need hardly recall the enthusiastic scene—it is too fresh in your memories—which took place this time last year in St. James's Hall, when I had the gratification of announcing the beneficence of the Lady Bountiful who honours us by her visit to-day. (Cheers.) Nor will I trench upon a pleasant duty which will presently fall to our amiable Chairman's lot. I would not incur his fierce displeasure for worlds; but I must mention that the second set of five scholarships fall due in October next, and that the subjects for competition (chosen by the Committee) are as follows: There will be one for composition, open to either sex; two for male vocalists, tenor, baritone, or bass; one for harp, male or female; and one for woodwind, viola, or double bass. Thus in the following year the third set comes into operation, when the whole of the 15 Ada Lewis Scholarships will be running continuously. (Cheers.) I have by no means exhausted my budget of pleasant news. As Sir Hugh Evans says, "There's pippins and cheese to come." The Erard Scholarship for harp, which has already been enjoyed by several students in succession, has once more been renewed by the great kindness of a wellwisher, whom I have already thanked to-day—Mr. Daniel Mayer. It is a full scholarship, tenable for three years; and when I remind you that we also hold a pianoforte scholarship from the same source, you will doubly appreciate the generosity of the

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donor. (Cheers.) Furthermore, I have to announce the endowment of an entirely new and permanent scholarship which has fallen to our share; its advent is a great encouragement to those who are actively interested in our Organ School, which branch it benefits, and the cordial thanks of the Academy are due to Mr. Henry Cubitt Gooch, to whom we are deeply indebted for this valuable gift, representing three years' tuition to the fortunate organ student, and which will bear the name of the Maud Mary Gooch Scholarship. (Cheers.) Yet another gift of a different nature, but one of which the educational value to this School is incalculable, is offered by the children of the late Mrs. Goetz in memory of their beloved mother. An admirably trained musician herself, a staunch patron of Art and a warm friend of artists, it is difficult for anyone who knew her (and there are many here), and still more impossible for those who enjoyed her personal friendship (and I am proud to have had that privilege) to speak unmoved when recalling the amiable personality of that gentle lady. hear.) The memorial is one of which she herself would have cordially approved, since it takes a form which will benefit hundreds of young musicians in the years to come—namely, a very complete library of modern orchestral scores of all schools and nations. (Cheers.) Having said as much, I need not add that this is a very One more practically useful to us could hardly costly gift. have been devised, and when the Angelina Goetz Library is safely lodged in its appointed room, I venture to think that its readers will not be confined to our young composers alone. I know at least one old student who will probably be found there frequently. (Laughter.) On behalf of the Committee let me warmly thank the donors for this magnificent addition to our Library. From all this you can gather that the Academy continues to enjoy the friendship of many who are interested in its prosperity, who are willing to help it to keep abreast of the times, and (if I may draw the not immodest deduction) who share our belief in its capacity to maintain its position as the senior School of Music, or they would hardly entrust us with so many stewardships. (Cheers.) I need hardly add that we are keenly aware of the responsibilities of these varied trusts, and spare no effort to merit that confidence and to keep the Institution, as the faithful Griffith said of Oxford, "Excellent in Art, and still rising." I assure you that, apart altogether from the ever-heightening standard of virtuosity, or the

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purely artistic side of our work, there is every need of our being fully awake to modern educational developments, for they are all tending in the direction of making the teaching profession much more of a strictly differentiated and real profession than it has hitherto been. The accumulation of mere knowledge will not suffice-it is the special training of experienced teachers, the special application of knowledge, which is being brought more and more into the foreground, and with this tendency in the air it behoves us to be up and doing. Therefore, those students among you who intend to become teachers (probably the great majority of you) will do well to take warning and keep those impending changes constantly in view, for they will presently bring about the imposition of even stricter tests and severer examinations of your qualifications to teach others before you will be considered acceptable in that capacity. But this is not the moment to enter more deeply into such questions, and I will presume no further on your patience or stand any longer between Mrs. Lewis and those who are so eager to receive her. You, Madam, have so often proved yourself an adept in the gentle art of "distributing" that you will be quite in your element on this platform, to which we now cordially invite you. (Cheers.)

The prizes were then gracefully distributed by Mrs. Lewis.

Mr. Threlfall: Ladies and gentlemen, it is now my privilege to make a proposition to you, which I have only to mention to prove to you that it requires absolutely no words from me except the bare statement of it. I am going to ask you very cordially to thank Mrs. Ada Lewis for her great kindness in coming here to-day to distribute the prizes. (Cheers). This most agreeable duty that devolves on me would have been better discharged, I know, by our Vice-President, Lord Kilmorey, who is generally with us on these occasions, but I have a letter in my hand in which he says that he very greatly regrets that, owing to important business in Ireland, he cannot have the pleasure of welcoming Mrs. Lewis on this occasion. The indebtedness of the Academy to Mrs. Lewis is already very large, and the obligation which we have all been placed under by her noble gift of scholarships has been greatly added to by her presence among us to-day. (Cheers.) Having had the pleasure of being by her side since the proceedings began, I can testify to the very great interest which she has taken in all that has been going on. I may say that I have been subjected

to a running fire of questions throughout, but it was especially gratifying to me to see that Mrs. Lewis takes such a remarkably keen interest in the work we are doing and in the way it is done. (Cheers.) I have nearly finished, but I may be permitted to add that the great pleasure that I have had in connection with this particular distribution was shown by the attempt which you saw I made to upset the Principal by introducing the prize-giving before he had had the opportunity of delivering what I think I may say was the very best address ever made by any Principal to any body of students. (Cheers.) I think that he will probably forgive me now that I have smoothed him down by that remark. (Laughter.) I ask you now to vote by acclamation a cordial vote of thanks to Mrs Lewis for her great kindness in coming among us and in distributing the prizes to-day.

The invitation was responded to with the utmost cordiality.

Mrs. Lewis, who was warmly cheered on rising to reply, said: Ladies and gentlemen, Mr. Threlfall, I thank you and everyone very sincerely for the very kind reception accorded me to-day. assure you that it has afforded me great pleasure to be among you this afternoon, and particularly to have been chosen for the pleasant duty of distributing the prizes to the young students, examples of whose excellent work we have just heard. They may be sure that we are all here striving with identical interests for their advancement and encouragement (Cheers), and not the least their kind and distinguished Principal, Sir Alexander Mackenzie, who ever since his association with the Royal Academy of Music as Principal, some fourteen years ago, has worked incessantly and devotedly for its progress and prosperity. Of that I may assure you with all confidence. (Cheers.) Before concluding, I desire to congratulate the winners of the first Ada Lewis Scholarships. I wish them all success in the musical career they have adopted, and also to those who may compete for and gain those offered this year and in all succeeding years to come. I trust they will prove themselves a credit to the Royal Academy of Music in which they have been trained, and bring at some future day distinction to it. (Cheers.) Finally, I must express how much happiness it has given me to present these scholarships to the Academy, and I am delighted to know that my effort to help Music has been so cordially and warmly appreciated. (Loud Cheers.)

The proceedings were brought to a close with the singing of the National Anthem.

Royal Academy of Music.

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QUARTET in G—Two Violins, Viola, and Violoncello Haydn. Allegro moderato. Adagio. Menuetto. Finale.
MISS IVY St. AUBYN ANGOVE, MISS GERTRUDE BAKER, MISS EMILY WINGFIELD, AND MR. BERTRAM W. O'DONNELL.
Lieder ("Es muss ein Wunderbares Sein") Liszt
MISS CAROLINE HATCHARD.
Sonata in B minor (MS.)—Violin and Pianoforte Andante con moto. Allegro assai. York Bowen. (Sterndale Bennett Scholar.)
MISS MARGARET S. HOLLOWAY AND MR. YORK BOWEN.
Songs { "Turn Thee to me" Drořák. Miss MARY T. WILSON.
(Sainton-Dolby Scholar.)
Variations et Fugue (Op. 11)—Pianoforte Paderewski. Mrs. Blanche Levi.
FIRST MOVEMENT ("Allegro impetuoso") from TRIO in D minor (MS.)—Violin, Violoncello, and Pianoforte Benjamin J. Dals (Sir Michael Costa Scholar)
MISS IVY St. AUBYN ANGOVE, MR. LIONEL HORTON, AND MR. HUBERT BATH.
Song "The Erl King" Schubert.
MR. DAVID BRAZELL.
Adagio non Troppo Perpetuum Mobile from Suite in G (Op. 34)—Violin Ries. Miss AMY INGLIS.
Sone "La Cloche" Saint-Saëns. Miss JESSIE KIRKWOOD.
Concerto Pathétique—Two Pianofortes Liszt.
MR. CLAUDE GASCOIGNE AND MR. YORK BOWEN.



PROGRAMME.

MONDAY, NOVEMBER 24, 1902.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

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QUARTET in G—Two Violins, Viola, and Violoncello ... Haydn.

Allegro moderato. Adagio. Menuetto. Finale.

MISS IVY St. AUBYN ANGOVE, MISS GERTRUDE BAKER,
MISS EMILY WINGFIELD,
AND MR. BERTRAM W. O'DONNELL.

LIEDER ... ("Es muss ein Wunderbares Sein") ... Liszt.

MISS CAROLINE HATCHARD.

"ES MUSS EIN WUNDERBARES SEIN,"

Ums Liebe zweier Seelen,
Sich schliessen ganz einander ein,
Sich nie ein Wort verhehlen,
Und Freud und Leid,
Und Glück und Noth,
So mit einander tragen,
Vom ersten Kuss bis in den Tod
Sich nur von Liebe sagen.

" BIST DU."

ILD wie ein Lufthauch,
ein Lufthauch im Mai,
Rein wie die Perle, die Perle im Meer.
Klar wie der Himmel,
Der Himmel in Rom,
so still wie die Mondnacht.
Bist Du.

Kalt wie der Gletscher, der Gletscher der Alp, Fest wie der Felsen, der Fels von Granit, Ruhig wie's Wasser, das Wasser im See, Wie Gott unergründlich. Bist Du.

Denn aus den Sphären,
den Sphären des Lichts.
Denn aus den Welten,
der Schönheit und Liebe.
Denn aus den Höhen,
den Höhen des Alls.
Denn aus den Tiefen,
den Tiefen des Seins,
Kommst Du.

SONATA in B minor (MS.)—Violin and Pianoforte ... York Bowen (Sterndale Bennett Scholar).

Andante con moto. Allegro assai.

MISS MARGARET S. HOLLOWAY AND MR. YORK BOWEN.

SONGS ... ("Turn Thee to me" ... Dvořák.

Miss MARY T. WILSON (Sainton-Dolby Scholar).

"TURN THEE TO ME."

TURN Thee to me, and have mercy,
For I am desolate and sore distressed.
Great, great are the sorrows of my heart;
Bring me out of my distress!
O be merciful, look on my sorrow,
See mine affliction, and forgive me all my wickedness!
O keep my soul in safety, and deliver me!
Let me never be confounded,
For my hope is in Thee.

"BY THE WATERS OF BABYLON."

When we remembered thee, O Zion.

As for our harps, we hanged them upon the willow trees:

For they that had brought us to misery

Asked of us a joyful song, yea, they did speak to us with mocking words:

"Sing us now one of the songs of Zion."

Then we did answer: "How can we sing to you,

How can we sing our glad songs in a strange land?"

Jerusalem! if I should forget thee, O Jerusalem!

Then let my right hand forget her cunning.

VARIATIONS ET FUGUE (Op. 11)—Pianoforte ... Paderewski.

Mrs. BLANCHE LEVI.

FIRST MOVEMENT (Allegro impetuoso) from Trio in D minor (MS.)

—Violin, Violoncello, and Pianoforte

Benjamin J. Dale (Sir Michael Costa Scholar).

MISS IVY ST. AUBYN ANGOVE, MR. LIONEL HORTON, AND MR. HUBERT BATH.

SONG

"The Erl King"

Schubert.

Mr. DAVID BRAZELL.

HO rides there so late through night so wild?
A loving father, with his young child;
He clasped his boy close with his fond arm,
And closer, closer to keep him warm.

"Dear son, what makes thy sweet face grow so white?"

"See, father, 'tis the Erl King in sight:

The Erl King stands there with crown and shroud "-

"Dear son, it is some misty cloud."

"Thou, dearest boy, wilt come with me!
And many games I'll play with thee;
Where varied blossoms grow on the wold,
And my mother hath many a robe of gold."

"Dear father, my father, say, did'st thou not hear The Erl King whisper so low in mine ear?"

"Be tranquil, then be tranquil, my child, "Mong wither'd leaves the wind bloweth wild."

"Wilt come, proud boy, wilt thou come with me? Where my beauteous daughter doth wait for thee; With my daughter thou'lt join in the dance every night, She'll lull thee with sweet songs to give thee delight."

"Dear father, my father, and can'st thou not trace The Erl King's daughter in you dark place?"

"Dear son, dear son, the form you there see Is only the hollow grey willow tree."

"I love thee well, with me thou shalt ride on my course, And if thou'rt unwilling, I seize thee by force!"

"Oh, father! my father! thy child closer clasp, The Erl King hath seiz'd me with icy grasp!"

His father shudder'd, his pace grew more wild, He held to his bosom his poor moaning child. He reach'd that house with toil and dread— But in his arms, lo! his child lay dead!

Goethe.

ADAGIO NON TROPPO PERPETUUM MOBILE from Suite in G (Op. 34)—Violin Ries.

MISS AMY INGLIS.

SONG "La Cloche" ... Saint-Saëns...

MISS JESSIE KIRKWOOD.

D'on ton souffle descend sur les toits ébranlés, O Cloche, suspendue au milieu des nuées, Par ton vaste roulis, si souvent remuées. Tu dors en ce moment dans l'ombre, et rien ne luit Sous ta voûte profonde où sommeille le bruit.

Oh tandis qu'un esprit, qui jusqu'a toi s'élance, Silencieux aussi, contemple ton silence, Sens-tu, par cet instinct, vague, et plein de douceur, Qui révèle toujours une sœur à la sœur.

Qu'à cette heure où s'endort la soirée expirante, Une âme est près de toi, non moins que toi vibrante, Qui, bien souvent aussi, jette un bruit solennel Et se plaint dans l'amour comme toi, dans le ciel.

CONCERTO PATHÉTIQUE—Two Pianofortes ... Liszt.

MR. CLAUDE GASCOIGNE AND MR YORK BOWEN.
(Erard Centenary Scholar.) (Sterndale Bennett Scholar.)





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A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

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were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies. The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

Table 1

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the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students.

SCHOLARSHIPS AND EXHIBITIONS.

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There are forty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

Sterndale Bennett Scholarship for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing. Goring Thomas Scholarship for Composition.

Dove Scholarship for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

POTTER EXHIBITION for Pianoforte Playing.

ASSOCIATED BOARD OF THE R.A.M. AND R.C.M. LOCAL CENTRE EXHIBITIONS for Pianoforte Playing, Violin, and Singing (six).

Wessely Exhibition for Violin Playing. Stainer Exhibition for Organ Playing.

Orchestral Wind Instruments Scholarships (six).

SCHOLARSHIPS AND EXHIBITIONS—continued.

Ross Scholarships for Singing and Wind Instrument Playing.

ADA LEWIS SCHOLARSHIPS (Fifteen) for all branches of Music.

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The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

Battison Haynes Prize for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

Sainton-Dolby Prize for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

Goldberg Prize for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

Walter Macfarren Medals (Two) for Pianoforte Playing. Frederick Westlake Prize for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing. Messrs. Tubbs' Prize for Violin Playing.

Messrs. W. E. Hill & Sons' Prize for Violin Playing.

SAURET PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

R.A.M Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elecution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry. The Worshipful Company of Musicians' Medal (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

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This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

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ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

English.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly indivi-

dual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3a.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing-Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Four hours and a half per week, if suf-

ficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week. 9.—Ensemble Playing—Six hours per week, if approved by the

Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on opposite page, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The f	ees paya	able by	ordina	y Stude	ents are	e :—			
For the Entrance	Exami	nation					£	s. 1	d. 0
Balance of Entra							4	4	0
Tuition Fees, for			_				1.00	11	0
Tuition Fees for t							1201.200		
(Wind Instru						41	7	7	0
	0	PTIONA	L SUB	JECTS.					
Additional Princip	pal Stud	ly—							
One le	esson pe	r week	(30 mi	nutes)			4	4	0
Two 1	essons p	er weel	k (30 m	inutes	each)		7	7	0
Operatic Class (O	rdinary	Studen	ts)				1	11	6
	tudents			e all ot	hersubj	ects)	3	3	0
Dramatic Class (O	rdinary	Studen	its)				2	2	0
	tudents	who dis	continu	ie all otl	her subj	jects)	3	3	0
Diction Class*	***		• • • •		• • •	•••	1	1	0
Elocution		1. 11.				***	1	1	0
Dancing	•••	•••					1	1	0
Stage Dancing							1	1	0
Deportment		•••	***	***		***	0	15	0
Fencing	7		(8.4.4)	144	0.04		1	11	6
Italian	1989	***	W/#/h		12.5	• • •	1	1	0
French	7.44		***	• • •	• • •	• • • •	1	1	0
German							1	1	0

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Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1902-1903.

Michaelmas Term began Monday, 29th September, 1902, and closes on Saturday, 20th December, 1902.

Lent Term begins Monday, 12th January, 1903, and closes on

SATURDAY, 4th APRIL, 1903.

Midsummer Term begins Monday, 4th May, 1903, and closes on Saturday, 25th July, 1903.

ENTRANCE EXAMINATIONS, 1902-1903.

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 25th September, 1902, at 9.30. For the Michaelmas Half-Term, Wednesday, 5th November, 1902, at 3.

For the Lent Term, Thursday, 8th January, 1903, at 2.

For the Lent Half-Term, Wednesday 18th February, 1903, at 3.

For the Midsummer Term, Thursday, 30th April, 1903, at 2.

For the Midsummer Half-Term, Wednesday, 10th June, 1903, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

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EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

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A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

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- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

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- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31.18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: SAMUEL AITKEN, THOMAS THRELFALL, and the PRINCIPAL.

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In memory of John Hollier	, Esq.,	of Glo	uceste	r Road	, Reger	nt's Pa	rk,	£	s.	d.
9			***		•••	•••	•••	50	0	0
Alma Mater Male Voice Choi	r	• • •	***				•••	5	5	0
							•••	6	1	0
	***	***	***					5	5	0
								52	10	0
Corder, F., Esq., F.R.A.M.					***	***	1000	1	1	0
Cummings, R., Esq., F.R.A.N			***	***				1	1	0
Curwen, J. Spencer, Esq., F.	R.A.M.					***		2	0	0
Dobree, Bonamy, Esq.								10	10	0
Gill, C. H. Allen, Esq., F.R.	A.M.							2	2	0
Goldsmid, Lady								10	10	0
Gooch, H. Gordon, Esq., A.R	R.A.M.	(Austra	alia)	***				1	1	0
Haynes, Battison, Esq., the H								100	0	0
Homan, E. Esq. (per Fred. V				***	***	***			10	0
Jewson, F. B., Esq., F.R.A.M								2	2	0
Macfarren, Sir G. A. (decease								5	5	0
Macfarren, Walter, Esq., F.B						***		5	5	
Macirone, Miss C. A., F.R.A.						***	•••	1	1	0
Mackenzie, Sir Alexander C.,					***	•••	***	100	0	0
Mallana D. II. T.						•••	•••			- 3
Managham Cl. I T			•••	•••	***	•••	***	1	1	0
Maslin, Mr. and Mrs. Victor (i			 Mna T	Noth.		···	•••	2	2	0
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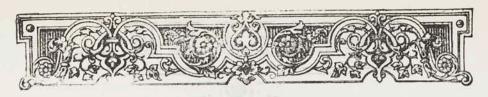
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OVERTURE (MS.) "The Tempest" Benjamin J. Dals. (Sir Michael Costa Scholar.)
*First Movement (Allegro giusto) from Concerto in B flat minor (Op. 66)—Pianoforte Martucci. Miss ALICE W. HOOKE.
"Ave Maria"—Violoncello Max Bruch. Mr. BERTRAM O'DONNELL (Ada Lewis Scholar.)
†Scena "Alcestis" Cliffe. MISS FLORENCE J. HOOLE.
RECITATION, with Orchestral Accompaniment, "Bergliot" Grieg. MISS MABEL MOORE.
RECIT. and ARIA "O casto fior" Massenet. MR. W. DAN RICHARDS.
FIFTH CONCERTO in F (Op. 103)—Pianoforte Saint-Saëns. Allegro animato. Andante. Molto Allegro. Mr. CLAUDE GASCOIGNE. (Erard Centenary Scholar.)
†Coronation Ode Cowen. Soprano Solo—Miss IDA KAHN. (Parepa-Rosa Scholar.)
* First Performance in England. + First Performance in London.

PROGRAMME.

FRIDAY, DECEMBER 19, 1902.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

OVERTURE (MS.) "The Tempest" Benjamin J. Dale.
(Sir Michael Costa Scholar.)

* FIRST MOVEMENT (Allegro giusto) from CONCERTO in B flat minor (Op. 66)—Pianoforte Martucci.

Miss ALICE W. HOOKE.

"AVE MARIA"—Violoncello Max Bruch.

Mr. BERTRAM O'DONNELL. (Ada Lewis Scholar.)

+ SCENA ... "Alcestis" Cliffe.

MISS FLORENCE J. HOOLE.

AREWELL, thou land of Love
And Light! Farewell, all joys of earth above!
With stiff'ning limbs, while flickers out my breath,
Within this tomb, this co'd, grey tomb, I wait for Death.

King Thanatos my guest Shall be, and royal welcome will I give! His poisoned fang shall kiss the frozen breast Of his dead bride, that one she loves may live!

^{*} First Performance in England.

[†] First Performance in London.

This gloating beast of prey Shall bear me to his Western lair away, And fondle me, with harsh, discordant tones, In loathsome den, on couch of dead men's bones.

O, never more to me With wingèd sails hope-laden spring shall hie; No more those fleeting ripples on Life's sea, That mark the wake of season speeding by;

O, never more to know

The sunlit joys that set the earth aglow,

The leafy calm that clothes the autumn sere,

The snowy peace that shrouds the dying year!

No more shall lisping cry
Of yearning child my eager heart rejoice,
Nor shall I more, with pulses throbbing high,
Expectant long for my Belovèd's voice.

But hark! a footstep near!

Comes Death the Conqueror to snatch his bride!

Why tarries he? What tumult do I hear?

Not one, but two I see; the door gapes wide!

A sound of struggling—moan
Of writhing jackal—crack of crunching bone—
Triumphant one erect—one baffled flees—
Not Death the victor now, but Hercules!

Once more, with heart aflame,
Alcestis wakes to breathe Admetus' name;
Once more new life runs warm through glowing flame,
My soul is fired with joy—I live again!

Once more on earth are mine
The sunlit joys above, the splendour bright;
I come, Belov'd, my life again is thine,
I come, ye home and kindred, Love and Light!

Claude Aveling.

RECITATION, with Orchestral Accompaniment, "Bergliot" Grieg.

MISS MABEL MOORE.

Job Note that the Saga of Harold Hardrada, towards the end of the 45th chapter, it is written: "Now when Einar Tambarskelvir's wife Bergliot, who remained behind in the hostel of the town (Drontheim), heard that her husband and her son Eindridi were both slain she wended straight to the king's burg where the bonders were in arms and whetted them zealously to war. And thereupon the king (Harold Hardrada) comes rowing down the river. Then said Bergliot, 'Now indeed we miss here my kinsman Hâkon Ivarson: for the murderer of Einar should nowise row down yonder stream if Hâkon stood but here on the bank.'"

RECIT. AND ARIA ... "O casto fior" ... Massenet.

MR. W. DAN RICHARDS.

RECIT.

E barbare tribù, che stavan quasi a campo, Nanzi l'alma Lahor', Indietreggiâr dei nostri acciari al lampo! Quasi invisibil man premesse i fianchi lor. Del deserto fatal rivarcâro il confin! La calma rinascea, acclamato è il mio nome! Un nuovo lauro cinge a me le chiome, Io son felice alfin!

ARIA.

CASTO fior del mio sospir,
O raggio d'ôr de' sogni miei,
Chi al labro mio, se-mia tu sei,
Chi il bacio tuo mi può rapir?
O Nair! Imparadisa il mio dolor,
Ogni tuo vel, o mia Nair,
Discinga a te per me l'amor!

Ah! a questa braccia or t'abbandona,
A te serbata ho una corona,
O Nair Muta restar—
Non puoi s'io chiamo, O Nair!
Ah! vieni, ah, vien! t'attendo io t'amo!
Ah! O casto fior, &c.

A. Zanardini_

FIFTH CONCERTO in F (Op. 103)—Pianoforte Saint-Saëns. Allegro animato. Andante. Molto Allegro.

Mr. CLAUDE GASCOIGNE. (Erard Centenary Scholar.)

*CORONATION ODE

Cowen.

Soprano Solo—Miss IDA KAHN (Parepa-Rosa Scholar.)

SING, and rejoice, our anxious fears are done, Peril is gone and pain;

Peal, solemn organ music, deep, sublime,

For 'tis a joyous time:

Shine forth serene, oh soft autumnal sun,

To gild the dawning Reign;

(Hushed is the shriek of War. 'Tis Peace! 'tis Peace!

Blest calm, endure, increase!

To-day rejoicing Britain grieves no more!

Resound, oh reverend aisles, as oft before:

Kneel, ermined nobles, kneel, fair jewelled train,

Our king is spared, the black cloud rolls away;

'Tis a triumphant day.

Eight centuries have fled

Since the proud Conqueror's head

Within these walls assumed the Kingly crown.

Age after age, the long imperious line

Of strenuous monarchs, wielding Right Divine

From sire to son, marched down;

A little realm was theirs, inviolate, free,

Fenced by tumultuous surges of the sea;

But vexed long time by broils and civil strife,

Maiming its nascent life.

Too oft the axe grew red with noble blood,

Rebellion swept the land, a blighting flood,

Yeoman and Burgher oft, impatient saw

The monarch's will o'erleap the bounds of Law;

Now, riper wisdom brings a temperate sway,

And Love has cast out Fear;

Ruled by just Laws, 'tis Freedom to obey:

Rejoice both high and low, be of good cheer,

'Tis a triumphant day!

^{*} First Performance in London.

No narrow realm it is to-day we own, Our little Isle, hearing the call of Fate. Thro' valour and wise statecraft mightier grown, Assumes a loftier state. Bearing o'er unknown land and trackless sea, The war-worn ensign of the Free; And tho' with heavier weight the Imperial crown People and King bears down, From all the earth, by Love's enchantments bound, New ampler Britains kneel in homage round; Twin hemispheres to-day from palm to pine, In loval love combine: Their sons with ours have borne and fought and died, Their graves lie side by side; The vassal East to swell the pageant brings Her feudatory Kings; Ruler and peoples humbly kneel and pray A blessing from the gracious hand Divine, Their vows they take within this hallowed shrine: 'Tis a triumphant day!

Crown Him, the Seventh of his Kingly name, Long time the stay and solace of our Queen, Who learned the precious lesson at her knee, Through love to rule the Free: Who, like his son, his boundless realm has seen. True Englishman, kind heart and provident brain, To raise the poor and weak, to soothe the sufferer's pain; Who swears to-day an oath with reverent awe To guard the inviolate law; Round whose ancestral throne in fair array, Children, and children's children kneel to-day: Be this his best reward, his purest fame, To have lived for duty; to have handed down Brighter the untarnished crown; To have cherished all his people, small and great, To have built the Imperial State!

And with pure gems serene of Queenly grace Crown his Fair Consort, whose ethereal face, Sweet smile, and slender form, half-girlish yet The hurrying years forget; For whom reluctant Time delays his wings, As down Life's perilous ways we watch her move, A vestal Presence breathing faith and love, The mother of our Kings!

Dread Lord Invisible, Who rulest all,
Prone at Thy feet we fall!
On the sealed record of Thy coming Age,
Purge clean our country's page:
To-day upon each new-anointed head
Be Thy full Influence shed!
Our little pomps, our pageants fleet and pass
Like shadows in a glass:
We fade as they, but Thou endurest still!
Direct, confirm thy servants' faltering will,
With mutual faith and trust our souls inspire!
Descend, O Lord, descend in tongues of fire!
And, with Thy grace bending benignant down,
King, Queen, and People crown!

Lewis Morris.

N.B.—The lines in brackets are omitted in the musical setting, with the consent of the Author.

(The poem is reprinted by kind permission of the proprietors of "John Bull."



A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

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were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre"

Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

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Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same

privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS, EXHIBITIONERS, PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are forty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.
STERNDALE BENNETT SCHOLARSHIP for any branch of
Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

Sainton Scholarship for Violin Playing.

Erard Centenary Scholarship for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing. Goring Thomas Scholarship for Composition.

DOVE SCHOLARSHIP for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

POTTER EXHIBITION for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing, Violin, and Singing (six).

Wessely Exhibitions for Violin Playing (two).

STAINER EXHIBITION for Organ Playing.

ORCHESTRAL WIND INSTRUMENTS SCHOLARSHIPS (Six).

SCHOLARSHIPS AND EXHIBITIONS—continued.

Ross Scholarships for Singing and Wind Instrument Playing.

ADA LEWIS SCHOLARSHIPS (Fifteen) for all branches of Music.

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The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

Sainton-Dolby Prize for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing. WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

Frederick Westlake Prize for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing. Messrs. Tubbs' Prize for Violin Playing.

Messes. W. E. Hill & Sons' Prize for Violin Playing.

SAURET PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

R.A.M Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elecution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry. The Worshipful Company of Musicians' Medal (awarded

triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

Concerted Music (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

English.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE. - With respect to the subjects in Italics, see p. 21.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Four hours and a half per week, if suf-

ficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.
9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on opposite page, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

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Additional P										
C	ne les	sson per	week	(30 min)	utes)			4	4	0
Γ	wo le	ssons p	er week	(30 m	inutes	each)		7	7	0
Operatic Clas	ss (Or	dinary 8	Student	ts)				1	11	6
,, ,,	(Stu	idents v	vho disc	continu	e all otl	nersubj	ects)	3	3	0
Dramatic Cla	ss (Or	dinary	Studen	ts)				2	2	0
,, ,,		udents			e all otl	ner subj	ects)	3	3	0
Diction Class			***				•••	1	1	0
Elocution								1	1	0
Dancing								1	1	0
Stage Dancin	ng							1	1	0
Deportment								0	15	0
Fencing								1	11	6
Italian								1	1	0
French								1	1	0
German								1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*}Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1902-1903.

Michaelmas Term began Monday, 29th September, 1902, and closes on Saturday, 20th December, 1902.

Lent Term begins Monday, 12th January, 1903, and closes on

SATURDAY, 4th APRIL, 1903.

Midsummer Term begins Monday, 4th May, 1903, and closes on Saturday, 25th July, 1903.

ENTRANCE EXAMINATIONS, 1902-1903.

Entrance Examinations will be held:—

For the Lent Term, Thursday, 8th January, 1903, at 2.

For the Lent Half-Term, Wednesday 18th February, 1903, at 3.

For the Midsummer Term, Thursday, 30th April, 1903, at 2.

For the Midsummer Half-Term, Wednesday, 10th June, 1903, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already

taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already

taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

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LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

	AL O DELLE		m am,	will b	HC T IVI	MOL	PALI.		
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Dohnes Denema Es			***				2	0	0
Gill, C. H. Allen, Esq., F.R.A.M.					***	***		10	0
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Gooch, H. Gordon, Esq., A.R.A.M. (A		1:0\		•••	35.5.5			10	0
Haynes, Battison, Esq., the Bequest o						• • •	1	1	0
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Jewson, F. B., Esq., F.R.A.M. (decease	- A		***				52	10	0
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Macfarren, Sir G. A. (deceased)			**		***	***	5	5	0,
Macfarren, Walter, Esq., F.R.A.M		••	••			***	5	5	0
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Mallam, Dalton, Esq					• • • •	• • •	1	1	0.
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Maslin, Mr. and Mrs. Victor (in memor Rowland)	y of I	Mrs. E.		relift,	née Fai 	ny	52	10	0
Maslin, Mr. and Mrs. Victor (in grat	itude	for th	e kindı	ness of	Willia	am			
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Mayer, Daniel, Esq., J.P			••	**			5	5	0
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Ramsden, Archibald, Esq							105	0	0
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Royal Academy of Music-Net pro	fits o	of Com	memo	ration	Conce	rt,			
17th May, 1894						• • •	62	10	2
Royal Academy of Music—The Beque Professor, and Fellow	est of	Wm. 1	Dorrell 	, Esq.,	Stude	nt,	200	0	0
Sparrow, Charles E., Esq								14	0
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Threlfall, Thomas, Esq							105	0	0
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Students' Aid Fund—continued.

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Dudley, The Right Hon. The Earl of (decease	ed)				105	0	0
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Evill, Henry, Esq		1	1	0			
Eyers, H. R., Esq., F.R.A.M	***	1	1	U			
Faning, Eaton, Esq., Mus. Doc. Cantab., F.R.	.A.M	. 1	1	0			
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Fleming, Miss Fannie	200	1 500					

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			S	ubsci	ript	ions.	Subsc		
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Hunter, James, Esq		***					12	12	0
Huth, Mrs. Henry (deceased), per Mar	nuel Ga	arcia,	Esq.				50	0	0
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In Memoriam, J. H., November 11th,		•••		-	,	0	1	1	0
Izard, Alfred E., Esq., A.R.A.M.	•••	***	•••	1	1	0			
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J. O. C. (per Miss Jelf Sharp)	•••	•••	•••				26	5	0
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Kipps, W. J., Esq., A.R.A.M				1	1	0			
Kiver, Mrs. Ernest				1	1	0			
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Leinster, The Duke of (deceased)							105	0	0

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Lonsdale, The Earl of (deceased)				-	-	0	110	5	0
Lowe, The Misses (Mayfield Southgate							12		0
Lowther, Sir John H		***						10	0
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Lucas, Arthur, Esq		***		1	1	0			
Lush, Mrs. A. E. R				1	1	0			
Macfarren, Walter, Esq., F.R.A.M.				3	3	0			
Mackenzie, Sir Alexander C., Mus.D., I	LL.D.,	F.R.A.	Μ.	1	1	0			
Mackenzie, H., Esq	•••	***					97	12	0
Mackway, Walter, Esq., A.R.A.M.	•••	***		1	1	0			
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Macpherson, Charles, Esq., A.R.A.M.	•••	***	• • • •	1	1	0			
Macpherson, Stewart, Esq., F.R.A.M.		***	•••	1	1	0			
Macrory, Edmund, Esq., K.C., J.P. Maddison, Ernest M., Esq.		***	• • • •	5	5	0			
Maddison, Ernest M., Esq Majoribanks, E., Esq. (deceased)				1	1	0	57	15	0
Mann, Dr. A. H., Hon. R.A.M	•••						57		0
Marshall, J., Esq	•••	•••					10	16	8
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Mathews, Ernest, Esq				2	2	0			
Matthay, Tobias, Esq., F.R.A.M.				1	1	0			
McEwen, J. B., Esq., M.A., A.R.A.M.				1	1	0			
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AT

THE ROYAL ACADEMY OF MUSIC

ON

Monday, 9th February, 1903,

At Three o'clock.







Fantasia and Fugue in G minor—Organ ... Bach.

> MR. STANLEY R. MARCHANT. (Sir John Goss Scholar.)

Songs (MSS.) Violet C. Hartnell (STUDENT).

MISS VERENA MUTTER.

Sonate (Psalm xciv.)—Organ ... Reubke.

MISS MABEL COLYER.

(BIBLE VERSION.)

O Lord God, to whom vengeance belongeth, shew Thyself.

Lift up Thyself, Thou judge of the earth: render a reward to the

Lord, how long shall the wicked triumph? They slay the widow

and the stranger, and murder the fatherless.

Yet they say, the Lord shall not see, neither shall the God of Jacob regard it. Unless the Lord had been my help, my soul had almost dwelt in silence. In the multitude of my thoughts within me, Thy comforts delight my soul. But the Lord is my defence; and my God is the rock of my refuge. And he shall bring upon them their own iniquity, and shall cut them off in their own wickedness.

("A Spanish Barcarolle"
Latrilla"
A Spanish Lament" QUARTETS (MSS.) Hubert Bath (STUDENT).

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Introduction and Rondo from Concerto in E (Op. 10)—Violin Vieuxtemps.

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Fugue in D minor—Organ... Charles Steggall.

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Quartet in D (Op. 76, No. 2)—
Two Violins, Viola, and Violoncello Haydn
Allegro. Andante più tosto Allegretto. Menuetto. Finale.
MISS ETHEL F. LAWSON, MISS DOROTHEA A. WHITLEY,
MISS DOROTHY G. FORSTER, AND MR. STANLEY GREENING.
Andante and Allegro (MS.)—Two Trumpets E. York Bowe

(Sterndale Bennett Scholar).

MR. WILLIAM COX AND MISS CATHERINE FIDLER.

(Wind Instrument Scholars.)

Song (MS.) ... "Cossack cradle song" Eleanor C. Rudall (STUDENT).

MISS KATIE E. B. MOSS.

Violin Obbligato—Miss MARJORIE HAYWARD.

Violoncello Obbligato—Miss E. AITCHISON BROOKE.

Introduction and Rondo from Concerto in E (Op. 10)—Violin Vieuxtemps.

MISS MARGARET HOLLOWAY.

Song ... "For a dream's sake" ... Cowen.

MRS. DEWHURST.

Polonaise in A flat—Pianoforte Chopin.

Miss JULIA HIGGINS.

(Ada Lewis Scholar.)

Songs ... {"Am Rhein im schönen Strome"} ... Liszt.

MISS EDITH PATCHING.

ALLEGRO ANDANTE from Quartet in D (Op. 18, No. 3)—
Two Violins, Viola, and Violoncello ... Beethoven.

MR. E. ROWSBY WOOF, MISS IVY ST. AUBYN ANGOVE, MISS EMILY WINGFIELD, AND MR. LIONEL E. HORTON.

Song ... "Nur wer die Sehnsucht kennt" ... Tschaïkowsky.

Miss CONSTANCE DUGARD.

Violoncello Obbligato-Mr. BERTRAM W. O'DONNELL.

Preludes (Op. 28, Nos. 3, 19, 20, 23, and 24)—Pianoforte Chopin.

Mr. ARTHUR NEWSTEAD.

Elegia Scherzo from Trio in D minor—Pianoforte, Violin, and Violoncello ... Arensky.

MISS VIOLET L. STEWART, MISS AMY INGLIS, AND MR. BERTRAM W. O'DONNELL.





PROGRAMME.

MONDAY, FEBRUARY 23, 1902.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

QUARTET in D (Op. 76, No. 2)—Two Violins, Viola, and Violoncello Haydn.

Allegro.
Andante più tosto Allegretto.
Menuetto.
Finale.

MISS ETHEL F. LAWSON, MISS DOROTHEA A. WHITLEY, MISS DOROTHY G. FORSTER, AND MR. STANLEY GREENING.

ANDANTE AND ALLEGRO (MS.)—Two Trumpets E. York Bowen (Sterndale Bennett Scholar).

Mr. WILLIAM COX AND MISS CATHERINE FIDLER. (Wind Instrument Scholars.)

SONG (MS.) ... "Cossack cradle song" Eleanor C. Rudall (STUDENT).

MISS KATIE E. B. MOSS.

Violin Obbligato—Miss MARJORIE HAYWARD.

Violoncello Obbligato-Miss E. AITCHISON BROOKE.

The tender moon looks down upon thy slumbers. And as thou sleepest I will watch and pray, And sing thy country's glory in sweet numbers. Sleep on, my loved one, sleep.

Too soon the world will take thee from my side, The champing steed will bear thee far away, Proudly thou wilt ride, armed for the coming fight, While I alone, can only watch and pray. Sleep on, my loved one, sleep.

Long hours of darkness to us both must come, Souls worn and weary, as apart we stray; But, like a light from heaven, roam where thou wilt, Thy mother's love shall guide thy errant way. Sleep on, my loved one, sleep.

(Translated from the Russian by Mrs. T. Jerrold.)

INTRODUCTION AND RONDO from Concerto in E (Op. 10)—Violin Vieuxtemps.

MISS MARGARET HOLLOWAY.

SONG ... "For a dream's sake" ... Cowen.

MRS. DEWHURST.

THE hope I dreamed of was a dream,
Was but a dream:—and now I wake,
Exceeding comfortless, and worn and old,
For a dream's sake.

Lie still, lie still my breaking heart, lie still,
My silent heart, lie still and break;
Life and the world, and mine own self are changed,
For a dream's sake.

Christina Rosetti.

(By permission of Messrs. Macmillan & Co.)

POLONAISE in A flat—Pianoforte Chopin.

Miss JULIA HIGGINS (Ada Lewis Scholar).

SONGS ... ("Am Rhein im schönen Strome") ... Liszt.

MISS EDITH PATCHING.

"AM RHEIN IM SCHÖNEN STROME."

M Rhein im schönen Strome
Da spiegelt sich in den Wellen,
Mit seinem grossen Dome
Das grosse, das heil'ge Cöln.

Im Dome steht ein Bildniss Auf goldnem Leder gemalt: In meines Lebens Wildniss Hat's freundlich hinein gestrahlt.

Es schweben Blumen und Englein Um unsre liebe Frau Die Augen, die Lippen, die Wängelem Die gleichen der Liebsten genau. "wo weilt er?"

Im Kalten, im schaurigen Land.

Wo ruht er?

Am Meere auf steinigem Sand.

Was treibt er?

Er haschet das fliehenden Glück.

Was denkt er?

Er sehnt sich zur Heimath zurück,

O grüsst ihn ihr Wolken im schaurigen Land.

O kühlt ihn ihr Lüftchen am steinigen Strand.

O kränz' ihn du falsches treuloses Glück!

Ich ruf ihn: O kehre zur Heimath zurück.

ALLEGRO ANDANTE from Quartet in D (Op. 18, No. 3)—
Two Violins, Viola, and Violoncello ... Beethoven.

MR. E. ROWSBY WOOF, MISS IVY ST. AUBYN ANGOVE, MISS EMILY WINGFIELD, AND MR. LIONEL E. HORTON.

SONG ... "Nur wer die Sehnsucht kennt" ... Tschaïkowsky.

MISS CONSTANCE DUGARD.

Violoncello Obbligato-MR. BERTRAM W. O'DONNELL.

UR wer die Sehnsucht kennt, weiss was ich leide; Allein und abgetrennt von aller Freude.
Seh ich an's Firmament nach ferner Seite—
Ach, der mich liebt und kennt ist in der Weite.

Nur wer die Sehnsucht kennt, weiss was ich leide; Allein und abgetrennt von aller Freude. Es schwindelt mir, es brennt mein Eingeweide, Nur wer die Sehnsucht kennt, weiss was ich leide. PRELUDES (Op. 28, Nos. 3, 19, 20, 23, and 24)—Pianoforte Chopin.

MR. ARTHUR NEWSTEAD.

ELEGIA SCHERZO —From Trio in D minor—Pianoforte, Violin, and Violoncello Arensky.

MISS VIOLET L. STEWART, MISS AMY INGLIS,
AND MR. BERTRAM W. O'DONNELL.





A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre"

Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students.

SCHOLARSHIPS AND EXHIBITIONS.

There are forty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Westmorland Scholarship for Singing.
Sterndale Bennett Scholarship for any branch of Music.

Parepa-Rosa Scholarship for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

Henry Smart Scholarship for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

Joseph Maas Memorial Prize for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

Sainton Scholarship for Violin Playing.

Erard Centenary Scholarship for Pianoforte Playing.

Erard Centenary Scholarship for Harp Playing. Goring Thomas Scholarship for Composition.

Dove Scholarship for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

Potter Exhibition for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing, Violin, and Singing (six).

Wessely Exhibitions for Violin Playing (two).

STAINER EXHIBITION for Organ Playing.

ORCHESTRAL WIND INSTRUMENTS SCHOLARSHIPS (six).

SCHOLARSHIPS AND EXHIBITIONS—continued.

Ross Scholarships for Singing and Wind Instrument Playing.

ADA LEWIS SCHOLARSHIPS (Fifteen) for all branches of Music.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

Charles Lucas Prize for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

Battison Haynes Prize for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

Walter Macfarren Medals (Two) for Pianoforte Playing. Frederick Westlake Prize for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

Messrs. Tubbs' Prize for Violin Playing.

Messes. W. E. Hill & Sons' Prize for Violin Playing.

SAURET PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

R.A.M. Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement o each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

Elements of Music.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

Concerted Music (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

Fencing and Physical Drill.

DANCING.

STAGE DANCING.

 E_{NGLISH} .

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

Note. — With respect to the subjects in Italics, see p. 21.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.
 - 3.—Elements of Music—One hour's lesson per week, in class.
- 3a.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

- 4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.
 - 5.—Choral Singing Practice for one hour and a half per week.
- 6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.
- 7.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

- 8.—Orchestral Practice (Junior Division)—Two hours per week. 9.—Ensemble Playing—Six hours per week, if approved by the Principal.
 - 10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The	fees payal	ble by o	rdinary	Stude	nts are	:			
For the Entranc	. Evamin	ation					£	s. 1	d,
						7614141	100		0
Balance of Entra							4	4	0
Tuition Fees, for							11	11	0
Tuition Fees for		culum s	et fortl	ı in pa	r. 11 a	bove			
(Wind Insti	ruments)		***	***	***	¥1	7	7	0
	OI	TIONAL	L SUBJ	ECTS.					
Additional Princ	eipal Stud	y—							
	lesson per		30 min	utes)			4	4	0
	lessons p				each)		7	7	0
Operatic Class (and the same of th						1	11	6
., ,, (Students v	vho disc	ontinu	all oth	nersubj	ects)	3	3	0
Dramatic Class							2	2	0
	Students			e all otl	ier subj	ects)	3	3	0
Diction Class*							1	1	0
Elocution							1	1	0
Dancing							1	1	0
Stage Dancing	*			***			1	1	0
Deportment	***		***				0	15	0
Fencing					- 4		1	11	6
Italian				***	+14.4	***	1	1	0
French	LE		***				1	1	0
German			6.5.5				1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1902-1903.

Michaelmas Term began Monday, 29th September, 1902, and closed on Saturday, 20th December, 1902.

Lent Term began Monday, 12th January, 1903, and closes on Saturday, 4th April, 1903.

Midsummer Term begins Monday, 4th May, 1903, and closes on Saturday, 25th July, 1903.

ENTRANCE EXAMINATIONS, 1902-1903.

Entrance Examinations will be held:—
For the Midsummer Term, Thursday, 30th April, 1903, at 2.
For the Midsummer Half-Term, Wednesday, 10th June, 1903, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS. OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

TRUSTEES: E. E. COOPER, THO	OMAS TI	RELFAL	L, and	the Pr	RINCII	PAL.		
In memory of John Hollier, Esq., of	Glouces	ter Roa	d, Reg	ent's P	ark,	£	s.	d.
the gift of his Widow		***				50	0	0
Alma Mater Male-Voice Choir		***				5	5	0
Anonymous, per Secretary	1.1.1	***		***	200	6	1	0
Bowen, E., Esq		***	***		***	5	5	0
Chapman, Spencer, Esq	* * * * *					52	10	0
Corder, F., Esq., F.R.A.M.	×4.4			100		1	1	0
Cummings, R., Esq., F.R.A.M	1.00		515	1.55	16.53	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	114	141	100	2.27		2	0	0
Dobree, Bonamy, Esq	189	3.55	100	13.51		10	10	0
Gill, C. H. Allen, Esq., F.R.A.M		4.7	11,44		***	2	2	0
Goldsmid, Lady	***		***			10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Ar	astralia)					1	1	0
Haynes, Battison, Esq., the Bequest of	the late		10.00	***	200	100	0	0
Homan, E. Esq. (per Fred. Walker, Es	sq.)		***			52	10	0
Jewson, F. B., Esq., F.R.A.M. (decease	ed)	***	100	1.0	-94	2	2	0
Macfarren, Sir G. A. (deceased)	970	1.4.11			- 1	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	260.9	144			177.2	5	5	0
Macirone, Miss C. A., F.R.A.M						1	1	0
Mackenzie, Sir Alexander C., Mus.D.,	LL.D.,	F.R.A.N	I	141		100	0	0
Mallam, Dalton, Esq	***					1	1	0
Margetson, Stewart, Esq						2	2	0
Maslin, Mr. and Mrs. Victor (in memory				t, née F	anny			
Rowland)	0606	***		1 248		52	10	0
Maslin, Mr. and Mrs. Victor (in gratit	tude for	r the kir	ndness	of Wil	liam			
Dorrell, Esq.)	12.00	2.44	114.4	Tex	1944	52		0
Mayer, Daniel, Esq., J.P		***	200		100.0	5	5	0
Moorsom, Mrs			24.4	4.4	1000	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (de	7		10.00		377	1	1	0
Ramsden, Archibald, Esq		***	1994	122		105	0	0
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Renshaw, J., Esq			- 44			1	1	0
Robinson, Henry R. A., Esq., A.R.A.M		***	0.00	0.64	1000	1	1	0
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Students' Aid Fund—continued.

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Agnew, Philip L., Esq	10.44		1.4.2	-34	499	194	2	2	0
Barber, Mrs			144	1.77	F-6-8	1600	12	12	0
Child, Miss Annie, A.R.A.M			100	***		200	2	2	0
Cooper, Edward E., Esq		1.5.5	8.4		111	98	10	0	0
Cummings, Rd., Esq., F.R.A.M.		***		***		***	7	7	0
Curwen, John Spencer, Esq., F.R.	A.M.						10	0	0
Davenport, F., Esq., Hon. R.A.M.					144		1	1	0
Fripp, Mrs. (per C. F. Reddie, Esq	[., A.]	R.A.M.)					8	8	0
Gibson, A., Esq				***		2.2.2	1	1	0
Hambleton, J. E., Esq., A.R.A.M.			7/4/4	244			1	1	0
Macfarren, Walter, Esq., F.R.A.M				644		14.44	3	3	0
Mackway, Walter, Esq., A.R.A.M.							4	4	0
Macrory, E., Esq., K.C., J.P	111				+ + +	222	2	2	0
Mathews, Ernest, Esq					(4.4.4	1.41	1	1	0
Matthay, Tobias, Esq., F.R.A.M.			***		***	127	9	9	0
Mellersh, Mrs. Harold (in memory	of A	. Cooper	Key,	Esq., N	I.D.)		1	1	0
Parker, W. Frye, Esq., F.R.A.M.		1.4.4					3	3	0
Reddie, C. F., Esq., A.R.A.M.		4.6		274		174	3	3	0
Schloesser, Esq., Hon. R.A.M.	444			444		177	1	1	0
Tertis, Lionel, Esq., A.R.A.M.	2.00		1.6.6	64.6	1000		1	1	0
Threlfall, Thomas, Esq						2.2.2	16	16	0
Walker, Fred., Esq., Hon. R.A.M				***			9	9	0
Webbe, Septimus, Esq., A.R.A.M.		***	115			4.8.6	1	1	0
Wessely, Hans, Esq., Hon. R.A.M							2	2	0
Whitehouse, W. E., Esq., F.R.A.N	I	***		144	4.4		2	2	0
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Subscribing Members.

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of Edinburgh, K.G. (deceased)						50	0	0
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Cathie, Philip, Esq., A.B	A.M.	***				1	1	0			
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Copland, Charles, Esq,	A.R.A.	Μ.	***			1	1	0			
Corder, F., Esq., F.R.A.		1881	***	***	17.5	1	1	0			
Corner, Rev. Horace G.,					0.416	1	1	0			
Cox, F. R., Esq., F.R.A.				***					2	2	0
Croger, T. R., Esq.						1	1	0			
Crowe, Mrs. George					***	1	1	0			
Cummings, Richard, Esc	1., F.R.	A.M.				1	1	0			
Curtis, Miss Alice, L.R.A.	L.M.		***	***	***	1	0	0			
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Dale, C. J., Esq		***	***	***	***	1	1	0			
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Davies, Miss Jessie, A.R. Davies, Mrs. Mary, F.R.			***	***		1	1	0			
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De Winton, Thos., Esq.		140				2	2	0			
Denza, Luigi, Esq.			***			1	1	0			
Dewar, Professor James,		F.R.S		***	22.2	1	1	0			
Dobbie, R., Esq				100	***	2 5	2 5	0			
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Donaldson, George, Esq.	***			***	**	5	5	0			
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Evill, Henry, Esq		***	***	***	• • • •	1	1	0			
Eyers, H. R., Esq., F.R.	A. M.	***	***	***	***	1	1	0			
Faning, Eaton, Esq., Mu	s Dog	Cantal	FF	R. A. M		1	1	0			
Farren, William, Esq., Mu	s. Doc.	···	L .L			1	1	0			
Ferrari, Miss F. J.	***			444		1	1	0			
Fitch, Fredk. Geo., Esq.		121	***		7.4	3	3	0			
Fitton, Walter, Esq., A.F.		***	***	4.4	111	1	1	0			
Flack, Mrs. W. J.			444	444	10.00	1	1	0			
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Gill, C. H. Allen, Esq., F.R.A.M.	***	15.53	7.1.4	1	1	0			
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Harlow, Miss Bessie M		***	2.6				12	12	0
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Hart, Leonard, Esq			,	7	1.	Ο	7.77	***	.0
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Heap, Ralph, Esq. (deceased)							12	10	0
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Herbert, Chas. J. J., Esq., L.R.A.M.	***		***	1	1	0			
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Horrocks, Miss Amy, F.R.A.M	***	222	2.55	1	1	0			
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Hume, W. W. F., Esq	***		***				12	12	0
Hunter, James, Esq							12	12	0
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Kemp, S., Esq., F.R.A.M	***			1	1	0			
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King, Frederic, Esq., Hon. R.A.M.			200	1	1	0			

King, Oliver, Esq	***	***	***	1	1	0			
Kipps, W. J., Esq., A.R.A.M	***			1	1	0			
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Lucas, Arthur, Esq		***	***	***	1	1	0			
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Macpherson, Charles, Esq., A.R.		***	***	0.00	1	1	0			
Macpherson, Stewart, Esq., F.R.		4.47	1.00	4.5.1	1	1	0			
Macrory, Edmund, Esq., K.C., J		* * *	***	10.00	5	5	0		2.0	
Majoribanks, E., Esq. (deceased)		* * *	***	* * *				57		0
Mann, Dr. A. H., Hon. R.A.M.		* * *	***	10.64				4	16	8
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Song (MS.) "Cleopatra". Miss KATIE E. B. MC	(STUDENT).
Fantasie-Caprice (Op. 11)—Violin Miss RUTH CLARKS (Dove Scholar).	
Trio "Jesus, heavenly Master" Miss SELINA P. SOPER, Miss KAT AND Miss MILDRED F. JO	TIE E. B. MOSS,
Burleske in D minor—Pianoforte Miss MARY BURGES (First performance in Eng	S.
Songs (a. "Batti, batti" (Don Giova	ER.
b. "O star of eve" (Tannhäu MR. DAVID BRAZEL	(ser) $Wagner$.
"Kol nidrei"—Viola Miss EMILY WINGFIE	
Songs 'Non più di fiori'' (La Cl	
b. "The Flower Song" (Care	
"Scottish" Concerto (Op. 55)—Pianofor Mr. E. YORK BOWE (Sterndale Bennett Schol	N
"Rakoczy" March Scor	ed for Orchestra by Liszt.

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No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

OVERTURE (MS.) ... "Redgauntlet" ... Felix Swinstead. (STUDENT).

SONG (MS.) ... "Cleopatra" ... Katie E. B. Moss. (STUDENT).

MISS KATIE E. B. MOSS.

Y royal couch, with Tyrian purple dressed,
Sweet with soft odours, soft with odours sweet,
In queenly robes I rest, or seem to rest,
My women at my feet.

I must have died at setting of the sun,
My eyes were closing, when I saw the stars
Climbing the Eastern heavens, one by one,
Through mausoleum bars.

The sighing midnight wind is like a kiss,

It wanders round me like my dying breath,

Ah me! 'Tis a luxurious dalliance, this,

In the approach of death.

What have I cared for kingdoms lost or won,
For long fought Roman battles long since past,
What have I cared for all the crimes I've done,
Since I could hold him fast.

And I have held him captive in a snare,
A willing captive kneeling at my feet,
Bound in the glorious tresses of my hair,
So should my rest be sweet.

O thou! for whom I died in all my grace, In all the splendour of my queenly charms Thro' dark I spring, my hands before my face Into thy waiting arms.

Hartford Courant.

FANTASIE-CAPRICE (Op. 11)—Violin ... Vieuxtemps.

Miss RUTH CLARKSON
(Dove Scholar).

TRIO ... "Jesus, heavenly Master" (Calvary) ... Spohr.

MISS SELINA P. SOPER, MISS KATIE E. B. MOSS,

AND MISS MILDRED F. JONES.

Thy love forsakes us not in this dark hour, Shedding around its holy power;
Like some bright star, that, beaming o'er us,
Dispels the shades of death before us.
Think Thou on us when death shall sever,
And guide us hence to rest for ever.

BURLESKE in D minor—Pianoforte Richard Strauss.

Miss MARY BURGESS

(First performance in England).

a. "Batti, batti" (Don Giovanni) ... Mozart.

MISS DOROTHY PURSER.

SONGS ..

b. "O star of eve" (Tannhäuser) ... Wagner.

Mr. DAVID BRAZELL.

a. "BATTI, BATTI."

MATTI, batti, o bel Masetto, La tua povera Zerlina! Starò quì come agnellina Le tue botte ad aspettar. Batti, batti, la tua Zerlina, Starò quì, staro quí Le tue botte ad aspettar. Lascierò strapparmi il crine, Lascierò cavarmi gli occhi, E le care tue manine Lieta poi saprò baciar Saprò baciar, baciar, Saprò, saprò baciar, Batti, batti, o bel Masetto, La tua povera Zerlina! Starò quì come agnellina Le tue botte ad aspettar. O bel Masetto! batti, batti! Starò quì, staro quì Le tue botte ad aspettar. Ah! lo vedo, non hai core, Ah non hai core, ah! lo vedo. Pace, pace, o vita mia! In contento ed allegria. Notte e di vogliam passar. Pace, pace, o vita mia! In contento ed allegria, Notte e di vogliam passar, Si.

b. "O STAR OF EVE."

IKE death's dark shadow night her gloom extendeth,
Her sable wing o'er all the vale she bendeth,
The soul that longs to tread you path of light,
Yet dreads to pass the gate of fear and night.
I look on thee, oh star in heaven the fairest,
Thy gentle beam thro' trackless space thou bearest,
The hour of darkness is by thee made bright,
Thou lead'st us upward with pure kindly light.

O star of eve thy tender beam Smiles on my spirit's troubled dream: From heart that ne'er its trust betrayed, Greet, when she passes, the peerless maid,— Bear her beyond this vale of sorrow, To fields of light that know no morrow.

"KOL NIDREI"—Viola Max Bruch.

MISS EMILY WINGFIELD.

a. "Non più di fiori" (La Clemenza di Tito) Mozart.

MISS GLWADYS ROBERTS.

SONGS

b. "The Flower Song" (Carmen) ... Bizet.

MR. ALEXANDER WEBSTER.

a. "NON PIÙ DI FIORI."

ON più di fiori vaghe catene
Discenda Imene ad intrecciar.
Stretta fra barbare aspre ritorte
Veggo la morte ver me avanzar.
Infelice, qual orrore!
Ah! di me che si dirà!
Chi vedesse il mio dolore,
Pur avria di me pietà!

b. "THE FLOWER SONG."

EE here thy flowret treasur'd well, Its odour cheered my prison cell; Though wither'd, dead, the cherish'd flow'r Its perfume kept, its magic power. Next my heart it softly reposed, And how oft with eyelids half-closed I drank its perfume with delight, And saw thy smiles illume the night. Sometimes I curs'd the hour I met thee, And tried all vainly to forget thee; Sometimes I asked in senseless wrath, Why did fate bring her in my path? Then my curse recalling with shame, Fondly, tenderly, breathed thy name, And felt 'twould be a rich reward for all my pain Thee to behold, Carmen, once again. For could I see thee stand before me, Thy bright eyes raining smiles on me, Soon would ecstatic bliss steal o'er me, Oh my Carmen. My life, my soul be given to thee, Carmen, I love thee.

"SCOTTISH" CONCERTO (Op. 55)—Pianoforte ... Mackenzie.

Mr. E. YORK BOWEN.

(Sterndale Bennett Scholar.)

"RAKOCZY" MARCH ... Scored for Orchestra by Liszt.





A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre"

Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same

privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS, EXHIBITIONERS, PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are forty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Westmorland Scholarship for Singing.
Sterndale Bennett Scholarship for any branch of

Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

Sainton-Dolby Scholarship for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

Erard Centenary Scholarship for Pianoforte Playing.

ERARD ČENTENARY SCHOLARSHIP for Harp Playing. Goring Thomas Scholarship for Composition.

DOVE SCHOLARSHIP for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

POTTER EXHIBITION for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing, Violin, and Singing (six).

Wessely Exhibitions for Violin Playing (two).

STAINER EXHIBITION for Organ Playing.

ORCHESTRAL WIND INSTRUMENTS SCHOLARSHIPS (Six).

SCHOLARSHIPS AND EXHIBITIONS—continued.

Ross Scholarships for Singing and Wind Instrument Playing.

ADA LEWIS SCHOLARSHIPS (Fifteen) for all branches of Music.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

Battison Haynes Prize for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

Goldberg Prize for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing. Messrs. Tubbs' Prize for Violin Playing.

Messrs. W. E. Hill & Sons' Prize for Violin Playing.

SAURET PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

R.A.M Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry. The Worshipful Company of Musicians' Medal (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANGING.

STAGE DANCING.

English.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3a.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Four hours and a half per week, if suf-

ficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week. 9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :-			
E d E Lance Enquiretion	£ 1	s. 1	0
For the Entrance Examination		1 1 1 1 1 1 1	111.00
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above	_	_	
(Wind Instruments)	7	7	0
OPTIONAL SUBJECTS.			
Additional Principal Study—			
One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
(Studenta who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
(0) 7 1 7 1 1 11 11 11 11 11	3	3	0
	1	1	0
Diction Class*			
Elocution	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	1	11	6
Italian	1	1	0
French	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees

for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1902-1903.

Michaelmas Term began Monday, 29th September, 1902, and closed on Saturday, 20th December, 1902.

Lent Term began Monday, 12th January, 1903, and closes on Saturday, 4th April, 1903.

Midsummer Term begins Monday, 4th May, 1903, and closes on Saturday, 25th July, 1903.

ENTRANCE EXAMINATIONS, 1902-1903.

Entrance Examinations will be held:—

For the Midsummer Term, Thursday, 30th April, 1903, at 2. For the Midsummer Half-Term, Wednesday, 10th June, 1903, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

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A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

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Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31.18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

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In memory of John Hollier, Es							£ 50	g. 0	d. 0
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Alma Mater Male-Voice Choir	***		***	***			6	1	
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Chapman, Spencer, Esq	***	***	69.40	***		* * *	52		0
Corder, F., Esq., F.R.A.M.	***	17.5	5.5.50	3.55	***	1	1	1	0
Cummings, R., Esq., F.R.A.M.		4.4.4	***		0.00		1	1	0
Curwen, J. Spencer, Esq., F.R.A	1.M.	***	127	2.12	4.7	4.4.4	2	0	0
Dobree, Bonamy, Esq	4421		144	+ + +	63.9			10	0
Gill, C. H. Allen, Esq., F.R.A.N		2.55	Fee.	17.75.7		1.5.5	2	2	0
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Jewson, F. B., Esq., F.R.A.M. (e	deceased)	1 4 4	24.4				2	2	0
Macfarren, Sir G. A. (deceased)			143	***			5	5	0
Macfarren, Walter, Esq., F.R.A	M	4 0 9			***		5	5	0
Macirone, Miss C. A., F.R.A.M.	***						1	1	0
Mackenzie, Sir Alexander C., M	us.D., LL.	D., F	.R.A.M				100	0	0
Mallam, Dalton, Esq							1	1	0
Margetson, Stewart, Esq							2	2	0
Maslin, Mr. and Mrs. Victor (in r	nemory of	Mrs.	E. Neth	ercli	ft, née Fa	nny	ži.		
Rowland)			*	70.00	***		52	10	0
Maslin, Mr. and Mrs. Victor (in	n gratitud	e for	the kin	dness	of Will	iam		- 0	0
Dorrell, Esq.)					***	* * *	52		0
Mayer, Daniel, Esq., J.P	***	* * * 1	***	999	***	1000	5	5	0
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Ramsden, Archibald, Esq. (2nd	donation)	• • •	***	***	***		100	0	0
Renshaw, J., Esq							1	1	0
Robinson, Henry R. A., Esq., A							1	1	0
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Sparrow, Charles E., Esq							3	14	0
Strathcona and Mount Royal, T	he Right 1	Hon.	Lord, G	.C.M	I.G.		210	0	0
Threlfall, Thomas, Esq							105	0	0
Threlfall, Thomas, Esq. (2nd do	onation)		***				105	0	0
Walters, Miss Charlotte				1.1.1			10	10	0
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Cooper, Edward E., Esq		1.00	9.78	2.77	6910	0.00	10	0	0
Cummings, Rd., Esq., F.R.A.M.	***			944	***	***	7	7	0
Curwen, John Spencer, Esq., F.R.A	M.	44.4	0.00	10,000		1555	10	0	0
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Gibson, A., Esq			* * * .	***		***	1	1	0
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Wessely, Hans, Esq., Hon. R.A.M		***			27.7		2	2	0
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Dobree, Bonamy, Esq.								0	5	5	0
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Drewett, Edwin, Esq.	***				***	1	1	0	4512000	1	0
Dudley, The Right Hon.	The Ea	arl of (deceas	ed)	•••				105	0	0
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Huth, Mrs. Henry (deceased), per Ma	nuel Ga	arcia,	Esq.				50	0	0
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Knight, George S., Junr., Esq	•••	•••	•••	4	7	0	12	12	0
Knott, T. B., Esq., A.R.A.M		•••		1	1	0			
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Lowther, Sir John H									10	0
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Lucas, Arthur, Esq		/			1	1	0		-	
Macfarren, Walter, Esq., F.R.A.N	VI.	***			3	3	0			
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Handsley, E.*

Miss Crump, N.*

Diccolo.

Mr. Steiner, J. C.*

Oboes.

Mr. Malsch, W. M.

Miss Smith, M.*

Mr. Stanislaus, H.*

Cor Anglais.

Mr. Stanislaus, H.*

Clarinets.

Mr. Egerton, P.+

Miss Thomas, F.

Mr. Braithwaite.*

Bass Clarinet.

Mr. Corder, P. W.*

Bassoons.

Mr. James, E. F.

James, W.

morns.

Mr. Borsdorf, A.

Brain, A. E.

Brain, A. E., Junr.*

Bowen, E. Y.*

Trumpets.

Mr. Solomon, J. J. †

Cox, W.*

Miss Fidler, C.*

Trombones.

Mr. Colton, T. C.

Matt, J.

Roberts, H.*

Tuba.

Mr. Powis, R.

Tympani.

Mr.

Bath, H.*

Side Drum.

Mr. Chaine, V. A.

Bass Drum. Mr. Gardner, G. D.*

Combals. Mr. Corder, P. W.*

Triangle.

Mr. Champion, R.*

marp. Mr. Butler, M. C.*

Librarian.

Mr. Chapman, H. A.

* Student.

+ Ex-Student.

↔ PROGRAMME. ఈ

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Concertstück in G minor (MS.)—Organ Benjamin J. Dale (Sir Michael Costa Scholar.
Mr. BENJAMIN J. DALE.
"Allegro ma non troppo," from Concerto in D (Op. 61)—Violin Beethoven Miss Marjorie Hayward. (Sainton Scholar.)
AIR "Where'er you walk" (Semele) Handel.
Mr. GALE GARDNER. (Ross Scholar.)
Concerto in G minor (Op. 22)—Pianoforte Saint-Saëns.
Miss JULIA HIGGINS. (Ada Lewis Scholar.)
OVERTURE (MS.), "Cyrano de Bergerac" Paul Corder. (Goring Thomas Scholar.)
Song "La Captive" Berlioz.
Miss Thérèse Grabowski.
Concerto in A (Op. 33)—Violoncello Saint-Saëns.
Mr. BERTRAM W. O'DONNELL. (Ada Lewis Scholar.)
Song "The Swimmer" (Sea-Pictures, No. 5) Elgar.
MISS VERENA MUTTER.
"Allegro affettuoso," from Concerto in A minor (Op. 54)— Pianoforte Schumann.

MISS DOROTHY FORSTER.

PROGRAMME.

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FRIDAY, JUNE 26, 1903.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

CONCERTSTÜCK in G minor (MS.)—Organ Benjamin J. Dale (Sir Michael Costa Scholar).

MR. BENJAMIN J. DALE.

"ALLEGRO MA NON TROPPO," from Concerto in D

(Op. 61)—Violin Beethoven.

Miss MARJORIE HAYWARD (Sainton Scholar).

AIR ... "Where'er you walk" (Semele) ... Handel.

MR. GALE GARDNER

(Ross Scholar).

Cool gales shall fan the glade; Trees, where you sit, Shall crowd into a shade.

Where'er you tread,
The blushing flow'rs shall rise,
And all things flourish,
Where'er you turn your eyes.

CONCERTO in G minor (Op. 22)—Pianoforte * ... Saint-Saens.

Miss JULIA HIGGINS

(Ada Lewis Scholar).

INTERVAL.

OVERTURE (MS.), "Cyrano de Bergerac" ... Paul Corder (Goring Thomas Scholar).

SONG "La Captive" Berlioz.

MISS THÉRÈSE GRABOWSKI.

English version.

J'aimerais ce pays,
Et cette mer plaintive
Et ces champs de mais,
Et ces astres sans nombre,
Si le long de mur sombre
N'étincelait dans l'ombre
Le sabre du Spahis.

Je ne suis pas tartare Tour qu'un Eunuque noir,

M'accorde ma guitare, Me tienne mon miroir, Bien loin de ces sodomes, Au pays dont nous sommes Avec les jeunes hommes On peut parler le soir. Ah! were I not a captive I'd love this plaintive sea,
And all these waving maize fields
Should pleasant seem to me.
I'd love yon stars above me,
If a-gleam in the darkness
Beneath these walls I spied not
The blade of grim Spahis.

I am no Tartar maiden,
That black-a-moor should be my
slave,
To tune my lute strings
Or hold my glass for me;
Afar from all such bondage,
I long for my country,
Where lovers oft o' night-time
May wander fancy free.

^{*} Pianoforte by C. Bechstein.

Pourtant j'aime une rive
Où jamais des hivers
Le souffle froid n'arrive
Par les vitraux ouverts
L'été la pluie est chaude,
L'insecte vert qui rode
Luit vivante émeraude
Sous les brins d'herbe verts.

And yet this land's enchanting,
Where never wintry wind
Thro' lattice window open'd
Its icy way may find;
How warm the rain in summer!
How bright each insect glitters!
Like an emerald or a ruby
Beneath the tender leaves.

J'aime en un lit de mousses Dire un air Espagnol, Quand mes compagnes douces Du pied rasant le sol Légion vagabonde, Où le sourire abonde Font tournoyer leur ronde, Sous un rond parasol, On mossy couch reclining
With maidens so gay,
Sweet 'tis to sing together
Some Spanish roundelay:
'Tis a land merry hearted,
As full of mirth and frolic,
They trip a dainty measure
At the close of day.

Mais surtout,
Quand la brise
Me touche en voltigeant
La nuit j'aime être assise,
Être assise en songeant
L'œil sur la mer profonde
Tandis que pale et blonde
La lune ouvre dans l'onde
Son éventail d'argent.
Ah! Si je n'étais captive
J'aimerais ce pays,
Si je n'étais captive.

But at night, when the breezes blow Softly from the sea,
Alone I'm ever dreaming
Longing to be free.
I gaze across the ocean
Where, bright as shields of silver,
The moon by stars attended
Unveils her majesty.
Ah! were I not a captive
Life would be fair for me!

CONCERTO in A (Op. 33) - Violoncello ...

Saint-Saëns.

MR. BERTRAM W. O'DONNELL

(Ada Lewis Scholar).

SONG ... "The Swimmer" (Sea-Pictures, No. 5) ... Elgar.

MISS VERENA MUTTER.

ITH short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward and wasted shoreward,
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men—
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.
Love! when we wandered here together,
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
God surely loved us a little then.

The skies were fairer and shores were firmer—
The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.

So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet,
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-stroke fiercely dealt by a dim sun
That strikes through his stormy winding sheet.

O, brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no love wanes.

From a poem by A. Lindsay Gordon.

"ALLEGRO AFFETTUOSO," from Concerto in A minor
(Op. 54)—Pianoforte + Schumann.

MISS DOROTHY FORSTER.



⁺ Steel Barless Grand Pianoforte by Messrs. John Broadwood.



A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice." "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students.

SCHOLARSHIPS AND EXHIBITIONS.

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There are forty-five Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Westmorland Scholarship for Singing.
Sterndale Bennett Scholarship for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

Henry Smart Scholarship for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

Sainton-Dolby Scholarship for Singing.

Joseph Maas Memorial Prize for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

Sainton Scholarship for Violin Playing.

Erard Centenary Scholarship for Pianoforte Playing.

Erard Centenary Scholarship for Harp Playing. Goring Thomas Scholarship for Composition.

Dove Scholarship for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

Potter Exhibition for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing, Violin, and Singing (six).

Wessely Exhibitions for Violin Playing (two). Stainer Exhibition for Organ Playing.

Orchestral Wind Instruments Scholarships (six).

SCHOLARSHIPS AND EXHIBITIONS—continued.

Ross Scholarships for Singing and Wind Instrument Playing.

ADA LEWIS SCHOLARSHIPS (Fifteen) for all branches of Music.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

Battison Haynes Prize for Composition.

Parepa-Rosa Prize for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

Sainton-Dolby Prize for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

Goldberg Prize for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing. WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing. Messrs. Tubbs' Prize for Violin Playing.

Messes. W. E. Hill & Sons' Prize for Violin Playing.

SAURET PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry. The Worshipful Company of Musicians' Medal (awarded

triennially).

PAYING STUDENTS.

Intro

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Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE. - With respect to the subjects in Italics, see p. 21.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3. - Elements of Music - One hour's lesson per week, in class.

3a.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing - Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-

playing).

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8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week. 10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees	s payab	ole by o	rdinary	Studen	nts are	:				
For the Entrance E	vamina	tion					£	s. 1	d,	
									0	
Balance of Entrance							4	4	0	
Tuition Fees, for ord							11	11	0	
Tuition Fees for the		ulum s	et forth	in par	:. 11 ab	ove				
(Wind Instrume	ents)				***		7	7	0	
	OP	TIONAL	SUBJI	ECTS.						
Additional Principal										
One less			30 minu	ites)			4	4	0	
Two less		7	7	0						
Operatic Class (Ordi		1	11	6						
,. ,, (Stud		3	3							
	cusj	1996	100	0						
Dramatic Class (Ord	•••	2	2	0						
	lents w	ho disco	ontinue	allothe	er subje	cts)	3	3	0	
Diction Class*						• • •	1	1	0	
Elocution							1	1	0	
Dancing							1	1	0	
Stage Dancing		***					1	1	0	
Deportment							0	15	0	
Fencing							1	11	6	
Italian							1	1	0	
French	***						1	1	0	
German							1	1	0	
							-			

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1903-1904.

Michaelmas Term begins Monday, 28th September, 1903, and closes on Saturday, 19th December, 1903.

Lent Term begins Thursday, 14th January, 1904, and closes on

Wednesday, 30th March, 1904.

Midsummer Term begins Monday, 25th April, 1904, and closes on Saturday, 23rd July, 1904.

ENTRANCE EXAMINATIONS, 1903-1904.

Entrance Examinations will be held:—

For the Michaelmas Term, Thursday, 24th September, 1903, at 9.30. For the Michaelmas Half-Term, Wednesday, 4th November, 1903, at 3.

For the Lent Term, Monday, 11th January, 1904, at 2.

For the Lent Half-Term, Monday, 22nd February, 1904, at 3. For the Midsummer Term, Thursday, 21st April, 1904, at 2.

For the Midsummer Half-Term, Wednesday, 8th June, 1904, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

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For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

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Bronze Medals.

To Students of two or more years' standing, who have already

taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS. OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

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There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

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(j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

TRUSTEES. E. E. COUPE	K, IHOMA	SIH	RELEAL	L, and	me r	RINCH	AL.		
In memory of John Hollier, Es the gift of his Widow							£	s.	d.
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Anonymous, per Secretary Bowen, E., Esq		4.4.4	***		***	***	6	1	0
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Chapman, Spencer, Esq			***		- 521 _	•••	52		0
Corder, F., Esq., F.R A.M.				- 12	***		1	1	0
Cummings, R., Esq., F.R.A.M.			250			***	1	1	0
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Dorrell, Esq.)	***						52	10	0
Mayer, Daniel, Esq., J.P				C	Ŧ		5	5	0
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Osborne, G. A., Esq., Hon. R.A.	M. (deceas	sed)				***	1	1	0
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Walker, Fred., Esq., Hon. R.A.M		***	***		***		9	9	0
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THOMAS, MISS KATIE, A.R.A.M.

DANCING.

SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

FENCING & PHYSICAL DRILL.

BERTRAND, FELIX.

ENGLISH LANGUAGE & LITERATURE.

LESINGHAM, HENRY.

ITALIAN LANGUAGE.

DE ASARTA, F.

FRENCH LANGUAGE.

PELLUET, AUGUSTE P.

GERMAN LANGUAGE.

BROENNER, F.

DITTEL, THEODORE H.

SUB-PROFESSORS.

HARMONY.

DUTTON, ARTHUR. RUDALL, MISS ELEANOR C. TESTER, ARCHIBALD.

SINGING.

HOWARD, MISS HILDA.
OWEN, MISS MARY PRICE.
PATCHING, MISS EDITH.
WILSON, MISS MARY T.

PIANOFORTE.

BENNETT, Miss MARGARET. BLOXHAM, Miss MARY C. S. PIANOFORTE (continued).

Bowen, E. York. Burgess, Miss Mary. Carter, Miss Lilian.

CLARKE, MISS CONSTANCE. CORDER, PAUL.

Dodd, Miss Frances.

LAW, Miss E. GLADYS.

LEY, MISS ROSAMOND. REEVES, MISS FLORENCE.

READ, ERNEST.

STEWART, MISS VIOLET.

PIANOFORTE—(continued)
STOW, Miss Elsie.

SWINSTEAD, FELIX.

ORGAN.

VIOLIN.

Amos, Miss Winifred. Russell, Miss Evelyn. Sutton, Miss Margaret.

Conductor of Orchestral and Choral Practice— SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Directors of Ensemble Playing and Accompaniment Classes— E. SAURET, Hon. R.A.M., and HANS WESSELY, Hon. R.A.M.

Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, A.R.A.M

Director of Operatic Class-Edgardo Lèvi.

Director of Dramatic Class-WM. FARREN.

Director of Junior Orchestra-F. Corder, F.R.A.M.

Director of Literary Examinations-Henry Lesingham.

↔ PROGRAMME. ఈ

C.XOK.9

Andante (from Quartet in G (MS.), Two)
Scherzo (Violins, Viola, and Violoncello)

L. Wilfrid Peppercorn.
(Ada Lewis Scholar.)

MR. E. ROWSBY WOOF, MISS GERTRUDE BAKER,
MISS EMILY WINGFIELD AND MR. BERTRAM W. O'DONNELL.

Songs (MSS.)

("A Farewell")

"Moods"

"Blue Roses")

... ... Mabel Colyer.

(STUDENT.)

MISS EDITH C. PATCHING.

"Song of Thanksgiving" (London Day by Day) Mackenzie.
"Farfalla" Emile Sauret.

THE ENSEMBLE CLASS.

Andante Spianato and Polonaise in E flat—Pianoforte ... Chopin.

Miss IRENE SCHARRER.

(Potter Exhibitioner.)

Song-Cycle ...

"As thro' the land ''
"Sweet and low ''
"The splendour falls"
"Tears, idle tears ''
"O swallow, swallow ''
"Sweet and low ''
"Sweet and '

MISS ETHEL M. LISTER, MISS MILDRED F. JONES, MR. BEN CALVERT, AND MR. F. HADEN MORRIS.

At the Pianoforte-Mr. Claude Gascoigne.

Introduction | from Sonata in C (Op. 53)—Pianoforte Beethoven.

MISS INEZ SWORN.

IRISH DIALECT SONG (MS.), "The Grand Match" Arnold E. T. Bax.
(Macfarren Scholar.)

MR. GEORGE CLOWSER.

Second Polonaise - Violin 1	Vieniawski.
Miss AMY M. INGLIS.	
Valse in E (Op. 32)—Pianoforte	Moszkowski.
MISS FLORENCE I. REEVES.	
Song, "The Willow Song" Gorin	ng Thomas.
MISS HILDA HOWARD.	

Adagio Rondo from Concerto No. 1—Clarionet ... Weber.

Mr. S. HARTLEY BRAITHWAITE.

Conductor of Ensemble Class:

(Ada Lewis Scholar.)

MR. EMILE SAURET, Hon. R.A.M.



PROGRAMME.

THURSDAY, JULY 23, 1903.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

ANDANTE from Quartet in G (MS.), Two L. Wilfrid Peppercorn. SCHERZO Violins, Viola, and Violoncello (Ada Lewis Scholar.)

Mr. E. ROWSBY WOOF, Miss GERTRUDE BAKER,
Miss EMILY WINGFIELD and Mr. BERTRAM W. O'DONNELL.

SONGS (MSS.) ...

("Spring"
"A Farewell"
"Moods"
"Blue Roses"

... Mabel Colyer. (STUDENT.)

Miss EDITH C. PATCHING.

"SPRING."

PRING goeth all in white,
Crowned with milk-white may:
In fleecy flocks of light
O'er heaven the white clouds stray.

White butterflies in the air;
White daisies prank the ground:
The cherry and hoary pear
Scatter their snow around.

Robert Bridges.

"A FAREWELL."

I dare not stay;
The hour is come, and time
Will not delay:
Pleasant and dear to me
Wilt thou remain;
No future hour
Brings thee again.

She stands, the future dim,
And draws me on,
And shows me dearer joys—
But thou art gone!
Treasures and hopes more fair
Bears she for me.
And yet I linger,
Oh dream, with thee!

Other and brighter days,
Perhaps she brings;
Deeper and holier songs
Perchance she sings;
But thou and I, fair time,
We too must sever—
Oh dream of mine,
Farewell for ever.

A. A. Proctor.

" MOODS."

The sky has lost its sun;
The earth is cold and desolate;
I would that life were done!"

A hand was clasped in mine,

Two hearts for ever one;

Now earth and sky in beauty shine,

My life has just begun!

I cried "No heart is true!

The sky has lost its sun;

The earth is cold and desolate;

I would that life were done!"

Anon.

"BLUE ROSES."

ROSES red and roses white Plucked I for my love's delight; She would none of all my posies, Bade me gather her blue roses.

Half the world I wandered through, Seeking where such flowers grew; Half the world unto my quest Answered but with laughing jest.

It may be beyond the grave
She shall find what she would have;
Oh! 'twas an idle quest,
Roses white and red are best.

Rudyard Kipling.

"SONG OF THANKSGIVING" (London Day by Day) Mackenzie. FARFALLA" ... Emile Sauret.

THE ENSEMBLE CLASS.

ANDANTE SPIANATO AND POLONAISE in E flat— Pianoforte Chopin.

MISS IRENE SCHARRER.
(Potter Exhibitioner.)

SONG-CYCLE

"As thro' the land"
"Sweet and low"
"The splendour falls"
"Tears, idle tears"
"O swallow, swallow"

... Stanford.

MISS ETHEL M. LISTER, MISS MILDRED F. JONES, MR. BEN CALVERT, AND MR. F. HADEN MORRIS.

AT THE PIANOFORTE-MR. CLAUDE GASCOIGNE.

" AS THRO' THE LAND."

And pluck'd the ripen'd ears,
We fell out, my wife and I,
O we fell out, I know not why,
And kiss'd again with tears,
And blessings on the falling out
That all the more endears
When we fall out with those we love,
And kiss again with tears.
For when we came where lies the child
We lost in other years,
There above the little grave
We kiss'd again with tears.

"SWEET AND LOW."

Low, low breathe and blow,
Wind of the western sea.
Over the rolling waters go,
Come from the dying moon and blow,
Blow him again to me,
While my little one, while my pretty one sleeps.
Sleep and rest, father will come to thee soon;
Rest, rest on mother's breast,
Father will come to thee soon—
Father will come to his babe in the west,
Silver sails all out of the west.
Under the silver moon,
Sleep, my little one, sleep, my pretty one, sleep.

"THE SPLENDOUR FALLS."

THE splendour falls on castle walls, And snowy summits old in story; The long light shakes across the lakes, And the wild cataract leaps in glory. Blow, bugle, blow, set the wild echoes flying, Blow, bugle, answer, echoes, dying. O hark, O hear! How thin and clear, And thinner, clearer, farther going! O sweet and far from cliff and scar The horns of Elfland faintly blowing! Blow, let us hear the purple glens replying, Blow, bugle; answer, echoes, dying. O love, they die in you rich sky, They faint on hill or field or river: Our echoes roll from soul to soul, And grow for ever and for ever. Blow, bugle, blow, set the wild echoes flying, And answer, echoes, dying.

"TEARS, IDLE TEARS."

Tears from the depth of some divine despair Rise in the heart and gather to the eyes, In looking on the happy autumn fields, And thinking of the days that are no more.

Fresh as the first beam glitt'ring on a sail
That brings our friends up from the under world.
Sad as the last which reddens over one
That sinks with all we love below the verge;
So sad, so fresh the days that are no more.

Ah, sad and strange, as in dark summer dawns
The earliest pipe of half-awakened birds
To dying ears, when unto dying eyes
The casement slowly grows a glimm'ring square,
So sad, so strange, the days that are no more.

Dear as remember'd kisses after death, And sweet as those by hopeless fancy feign'd On lips that are for others; deep as love, Deep as first love, and wild with all regret, O Death in life, the days that are no more.

"o swallow, swallow."

SWALLOW, Swallow, flying, flying South, Fly to her, and fall upon her gilded eaves And tell her, tell her what I tell to thee:

O tell her, Swallow, thou that knowest each, That bright and fierce and fickle is the South And dark and true and tender is the North.

O Swallow, Swallow, if I could follow and light Upon her lattice, I would pipe and trill, And cheep and twitter twenty million loves.

O were I thou, that she might take me in And lay me on her bosom, and her heart Would rock the snowy cradle till I died.

Why ling'reth she to clothe her heart with love, Delaying as the tender ash delays To clothe herself, when all the woods are green.

O tell her, Swallow, that thy brood is flown; Say to her, I do but wanton in the South. But in the North long since my nest is made.

O tell her, brief is life, but love is long, And brief the sun of summer in the North, And brief the moon of beauty in the South.

O Swallow, flying from the golden woods, Fly to her, and pipe and woo her, and make her mine, And tell her, tell her that I follow thee.

From "The Princess,"

Tennyson.

INTRODUCTION from Sonata in C (Op. 53)—Pianoforte RONDO Beethoven.

IRISH DIALECT SONG (MS.), "The Grand Match"

Arnold E. T. Bax.

(Macfarren Scholar.)

Mr. GEORGE CLOWSER.

ENIS was hearty when Denis was young,
High was his step in the jig that he sprung,
He had the looks an' the sootherin' tongue,
An' he wanted a girl wid' a fortune.

Nannie was grey-eyed and Nannie was tall, Fair was the face hid in-undher her shawl, Troth, an' he liked her the best o' them all! But she'd not a *traueen* to her fortune.

He'd be to look out for a likelier match, So he married a girl that was counted a catch, An' as ugly as needs be, the dark little patch, But that was a thrifle, he tould her.

She brought him her good-lookin' gold to admire, She brought him her good-lookin' cows to his byre, But far from good-lookin' she sat by his fire, An' paid him that thrifle he tould her!

He met pretty Nan when a month had gone by, An' he thought like a fool to get round her he'd try, Wid a smile on her lip an' a spark in her eye, She said, "Flow is the woman that owns ye."

Och, niver be tellin' the life that he's led;
Sure, many's the night that he'll wish himself dead
For the sake o' the eyes in a pretty girl's head,
An' the tongue o' the woman that owns him.

Moira O'Neill.

SECOND POLONAISE—Violin Wieniawski.

MISS AMY M. INGLIS.

VALSE in E (Op. 32)—Pianoforte Moszkowski.

Miss FLORENCE I. REEVES.

intern

SONG ... "The Willow Song" ... Goring Thomas.

MISS HILDA HOWARD.

THE west wind loved the willow Better than any tree, And sped o'er the ocean billow To woo her tenderly.

He sought her with soft caresses

Where the lake and the meadow meet,
He fondled her drooping tresses,
He rippl'd the waves at her feet.

But the north wind in uncouth fashion Came pressing his wanton suit, One gust of his savage passion Tore up the tree by the root.

The west wind found her dying
When the pitiless storm was past,
And I heard him singing and sighing
Like a lover true to the last.

ADAGIO RONDO from Concerto No. 1—Clarionet ... Weber.

Mr. S. HARTLEY BRAITHWAITE.

(Ada Lewis Scholar.)

Conductor of Ensemble Class—

Mr. EMILE SAURET, Hon. R.A.M.

A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre"

Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

> SCHOLARS, EXHIBITIONERS, PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fifty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

Sterndale Bennett Scholarship for any branch of Music.

Parepa-Rosa Scholarship for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

Henry Smart Scholarship for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

Joseph Maas Memorial Prize for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

Sainton Scholarship for Violin Playing.

Erard Centenary Scholarship for Pianoforte Playing.

Erard Centenary Scholarship for Harp Playing. Goring Thomas Scholarship for Composition.

Dove Scholarship for Violin Playing.

GEORGE MENCE SMITH SCHOLARSHIP for Singing.

Potter Exhibition for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing, Violin, and Singing (six).

Wessely Exhibitions for Violin Playing (two).

STAINER EXHIBITION for Organ Playing.

Orchestral Wind Instruments Scholarships (six).

Ross Scholarships for Singing and Wind Instrument Playing.

SCHOLARSHIPS AND EXHIBITIONS—continued.

ADA LEWIS SCHOLARSHIPS (Fifteen) for all branches of Music.

CAMPBELL CLARKE SCHOLARSHIP for a Branch of Music chosen by the Committee.

Broughton Packer Scholarships for Violin and Violoncello (two).

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

Battison Haynes Prize for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

Sainton-Dolby Prize for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing. Walter Macfarren Medals (Two) for Pianoforte Playing.

Frederick Westlake Prize for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing. Messrs. Tubbs' Prize for Violin Playing.

Messrs. W. E. Hill & Sons' Prize for Violin Playing.

SAURET PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

R.A.M Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry. THE Worshipful Company of Musicians' Medal (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 25.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 32), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

Concerted Music (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

Fencing and Physical Drill.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 26.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

Note.—With respect to the subjects in Italics, see p. 25.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3a.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

- 4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.
 - 5.—Choral Singing—Practice for one hour and a half per week.
- 6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-

playing).

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8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week. 10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 23, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 24 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

1	The fe	es paya	ble by	ordinar	y Stude	ents are	:			
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C	ne les	son per	r week	(30 min	nutes)			4	4	0
		-			inutes e	each)		7	7	0
Operatic Class (Ordinary Students)									11	6
,, ,, (Students who discontinue all other subjects)								3	3	0
Dramatic Cla	ss (Or	dinary	Studen	ts)				2	2	0
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Diction Class	3 *					• • • •	•••	1	1	0
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Deportment								0	15	0
Fencing							(4.4.)	1	11	6
Italian								1	1	0
French								1	1	0
German								1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1903-1904.

Michaelmas Term begins Monday, 28th September, 1903, and closes on Saturday, 19th December, 1903.

Lent Term begins Thursday, 14th January, 1904, and closes on

Wednesday, 30th March, 1904.

Midsummer Term begins Monday, 25th April, 1904, and closes on Saturday, 23rd July, 1904.

ENTRANCE EXAMINATIONS, 1903-1904.

Entrance Examinations will be held:-

For the Michaelmas Term, Thursday, 24th September, 1903, at 9.30.

For the Michaelmas Half-Term, Wednesday, 4th November, 1903, at 3.

For the Lent Term, Monday, 11th January, 1904, at 2.

For the Lent Half-Term, Monday, 22nd February, 1904, at 3.

For the Midsummer Term, Thursday, 21st April, 1904, at 2.

For the Midsummer Half-Term, Wednesday, 8th June, 1904, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

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For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

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A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 20.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

(h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

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- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31.18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Flid Jund, of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

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TRUSTEES: E. E. COOPER, S	Гномая	THRE	LFALL,	and th	ne Princ	IPAL.		
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Macfarren, Sir G. A. (deceased)						. 5	5	0
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Students' Aid Fund—continued.

Agnew, Philip L., Esq 2	2	0
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Barber, Mrs 12 1	12	0
Child, Miss Annie, A.R.A.M 2	2	0
Cooper, Edward E., Esq	0	0
Cummings, Rd., Esq., F.R.A.M 7	7	0
Curwen, John Spencer, Esq., F.R.A.M 10	0	0
Davenport, F., Esq., Hon. R.A.M	1	0
Farren, Wm., Esq 1	1	0
Fripp, Mrs. (per C. F. Reddie, Esq., A.R.AM.) 12	12	0
Gibson, A., Esq 1	1	0
Hambleton, J. E., Esq., A.R.A.M 1	1	0
Macfarren, Walter, Esq., F.R.A.M 3	3	0
Mackway, Walter, Esq., A.R.A.M 4	4	0
Macrory, E., Esq., K.C., J.P 2	2	0
Mathews, Ernest, Esq 1	1	0
Matthay, Tobias, Esq., F.R.A.M 9	9	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.)	1	0
Parker, W. Frye, Esq., F.R.A.M	3	0
Reddie, C. F., Esq., A.R.A.M	3	0
Schloesser, Esq., Hon. R.A.M 1	1	0
Tertis, Lionel, Esq., A.R.A.M 1	1	0
Threlfall, Thomas, Esq 16	16	0
Walker, Fred., Esq., Hon. R.A.M 9	9	0
Webbe, Septimus, Esq., A.R.A.M 1	1	0
Wessely, Hans, Esq., Hon. R.A.M 2	2	0
Whitehouse, W. E., Esq., F.R.A.M 2	2	0
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Subscribing Members.

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Addison, R. B., Esq., A.R.A.M	1 1	0			
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Atkinson, W., Esq. (deceased)			50	0	0
Baker, Sir Benjamin, K.C.M.G., K.C.B., LL.D., F.R.S.			52	10	0
Baker, Sir Benjamin (2nd donation)			20	0	0
Balmer, Frederick, Esq	1 1	0			
Bambridge, G. E., Esq., F.R.A.M	1 1	0			
Bampfylde, F. W. W., Esq., A.R.A.M., In memory of	1 1	0			
Barry, C. A., Esq			12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1 1	0			
Bennett, Mrs. Margaret, A.R.A.M	1 1	0			
Berger, Francesco, Esq., Hon. R.A.M	1 1	0			
Beringer, Oscar, Esq., Hon. R.A.M	1 1	0			
Bernard, Sir Thomas T., Bart. (deceased)			52	10	0
Best, The Hon. Henry M			12	12	0
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Betjemann, G. H., Esq., Hon. R.A.M	1 1	0			
Birkett, Mrs., A.R.A.M	1 1	0			
Blaha, J., Esq	1 1	0			
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Bloomfield, Lady			25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M	1 1	0			
Boorman, Miss Mabel, L.R.A.M	1 1	0			
Boosey & Co., Messrs	5 5	0			
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The Royal Ucademy of Music.

ANNUAL PRIZE DISTRIBUTION, 1903.

The annual Distribution of Prizes to Students of the Royal Academy of Music took place on Friday, 24th July, 1903, at St. James's Hall, when the presentations were made by Madame Albani. Among those present were Mr. Gye, Mr. B. Dobree, Sir B. Baker, Mr. C. Mortimer, Mr. E. Mathews, Mr. W. P. Mills, Mr. T. Threlfall, Sir A. C. Mackenzie (Principal), Mr. E. Cooper, Mr. F. Corder, Mr. W. Macfarren, Mr. A. Randegger, Mr. and Madame E. Sauret, Mr. J. Thomas, Mr. Carlo Albanesi, Mr. and Mrs. Cathie, Mr. R. Cummings, Mr. L. Denza, Mr. and Mrs. H. R. Eyres, Mr. W. Fitton, Mr. and Mrs. Gill, Mr. A. Gibson, Mr. and Mrs. A. E. Izard, Mr. F. King, Mr. T. B. Knott, Mr. F. Korbay, Mr. E. Lèvi, Mr. J. B. McEwen, Mr. W. Mackway, Mr. and Mrs. Matthay, Mr. and Mrs. Oswald, Mr. W. Frye Parker, Mr. A. Pezze, Mr. C. F. Reddie, Madame Clara Samuell, Mr. A. Schloesser, Mr. and Mrs. Soutten, Mr. L. Tertis, Mr. W. H. Thomas, Mr. H. Walenn, Mr. and Mrs. Webbe, Mr. and Mrs. Hans Wessely, and Mr. F. W. Renaut (Secretary). As usual, there was also a large attendance of the parents, relations, and friends of the pupils.

After the performance of a selection of music by the students,—Sir A. C. Mackenzie delivered his annual address. He said: Ladies and Gentlemen, however much the lady who has so kindly consented to preside over our meeting this afternoon may be accustomed to applause, I feel sure that she has rarely received a warmer meed of appreciation, or a more sincere acknowledgment of her gifts than came spontaneously from these youthful spirits

when they gave her cordial welcome. She has given enjoyment to many audiences in many lands, but perhaps never so much as to-day when she appears among us in a place which I have heard so often ring with the rich tones of her voice. To-day, however, the medal is reversed, and her proverbial amiability will, I am sure, prevail when I ask her to lend an ear—I wish she would lend me her voice as well—while I attempt the annual solo which it is my duty to perform on these occasions (laughter).

Our artistic course has run so smoothly, evenly and satisfactorily during the past year that I am not in a position to startle you with any violent contrasts or Strauss-like effects, but only to offer another set of variations on the old canto fermo, the Academy, which old tune has the happy knack of providing such a seemingly inexhaustible series of modern harmonies and progressions, new episodes and developments, that I have not needed to tax my ingenuity very much in their composition.

But before touching upon any details with which I hope to interest you, let me remind you that on two occasions the Academy has been favoured by the visits of its Royal Patrons. In December the Princesses Margaret and Patricia of Connaught graced the orchestral concert by their presence; and last month we were again honoured by the visits of His Royal Highness our President, with the Duchess of Connaught, who further gratified and encouraged us by an expression of their entire satisfaction with the efforts of our students (cheers).

I must, however, take a momentary step into the shade, for in so large a corporate body as ours it is the exception that a whole year passes without some good friends having been snatched from us. That this is natural is but a poor consolation for those disasters. And in the first instance, by right of his position as a Director of the Academy and as a man of highest scientific repute, we must deeply regret the removal of Sir Frederick Abel from the list of our well-wishers. Apart from the great interest he took in this School, I am his personal debtor for many acts of kindness and consideration during a long period of years, and I feel his loss doubly on that account. The vacancy which thereby occurs in the Directorate has been filled by a gentleman who, besides being eminent in the medical profession, is well-known to musicians, and who for some years past has shown his interest in us in divers manners,—Mr. Charles Oldham, of Brighton—and I am sure his presence on the

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Board will be of real service. We also miss a very familiar figure, prominent for nearly half-a-century in the best orchestras of London. One of our early students, and for long an excellent and conscientious Professor, Mr. A. C. White, famous on the double bass, was a product of the Academy, and did honour to it during a long professional life. Mr. Charles Winterbottom, another eminent virtuoso, has happily succeeded him in the Professorship and the other duties connected with it. We have gained much help, sound advice, and good companionship by the recent advent of Mr. Charles Rube on the Committee of Management, and his careful attention to the best interests of the School has already proved highly gratifying to my colleagues at their weekly conclaves. Our esteemed Violin Professor, Hans Wessely, has just been elected by the Directors to fill a vacant place and take his share in the deliberations of the Committee.

Several important additions to the long list of Professors have already been made since last October, but when we meet again, after the vacation, so many other changes will have taken effect that I confess to be somewhat at a loss where and how to begin their enumeration. I feel like one of Tennyson's "Wild Bells" ringing out old and ringing in new friends (laughter).

Courtesy and respect instinctively prompt me to turn in the first place to those who, after long years of active and faithful service, have elected to retire, and who are now about to rest at any rate from this arduous part of their life work. Names "familiar in our mouths as household words" they are; names which have always enjoyed most "honourable mention" in the history of the School, and which will remain on its pages and records. I hesitate to attach the term "veteran" to any of these gentlemen. Complimentary and honourable though its meaning undoubtedly is, I never yet came across a man who really enjoyed being called a veteran, and the word has positively no feminine gender at all (laughter). Be that as it may, during the course of a long connection with the Academy they have earned the gratitude of numberless pupils, and they part from us taking with them the most cordial goodwill of their colleagues and the well-deserved and the sincere thanks of the governing bodies for their labours in behalf of the School. I allude to Mr. Arthur O'Leary, who has just completed his fiftieth year of service, Mr. Wilhelm Kuhe, and Mr. Adolph Schloesser.

I have designedly left three other names for separate mention. The first has, in course of time, become traditional among us, nor need I say that a quite exceptionally long career as a Professor entitles it to be spoken of singly. Mr. Walter Macfarren has been connected with the Academy for a trifle of sixty-one years (cheers). Entering it as a student in 1842, and acting as professor as early as the year 1846, yet it cannot be said that he retires from teaching within its walls on account of any diminution of those powers which have placed him in the high place he holds in the estimation of his brother musicians and the public. If he will allow me to say it, although the Nestor of the School, he is as keen and vigorous still as any of his oldest friends ever knew him to be. But it is not quite an "adieu" that he is bidding us, but only an "au revoir," for he remains on the Committee of Management, where he will still, like Martha, "trouble about many things" which can benefit the School to which he has proved himself so much attached (loud cheers).

I have two other distinguished personages to mention, of whose valued services we are to be deprived. The senior first, and I hope I shall not tempt him to repeat the words which we have so often heard him speak in the character of Sir Peter Teazle—" If you have any regard for me, never let me hear you utter anything like a Nevertheless, "sentiment" does enter, and very largely too, into the question of Mr. William Farren's retirement from the Academy, for his connection with it is of much longer date than is generally known, since he was a youthful student of singing in the same Institution to which in his mature years he has given so much of his time and unique experience as a Director of the Dramatic Class (cheers). The super-excellence of his teaching has been often proved in the polished and refined performances with which he has so frequently delighted us, and the loss of a "personality" is deeply felt by us all when the famous actor now makes his exit from the little stage upon which he has done so much high-class work. Anxious as we are not to enter upon the "Long" without having set our house in order anent next term's work, and although Mr. Farren's decision reached us only quite recently, we have fortunately been able to secure the services of a member of a family which is conspicuously prominent in the theatre world; and I am glad to say that the directorship of this class has been accepted by that experienced and well-known actor Mr. Norman Forbes Robertson (cheers).

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There is an old Scottish proverb which says "It is no loss what a friend gets." Perhaps you may have already shrewdly gathered that I am myself one of the "unspeakables" (laughter). Perhaps for that very reason, if all they say is true of us, I have never been able to agree to the justice of that saying. Up till now I have always thought well of the Americans, but I almost cease to regard them as cousins since they induced Mr. Emile Sauret to leave London for Last year Mr. Edwin Lemare was inveigled to Philadelphia; so I really hope that there will be no more "combines" of We have had the pleasure of Mr. Sauret's presence among us for over twelve years, and countless pupils have had the benefit of the magnificent work he can do; and so have the numerous audiences whom he has delighted here (as everywhere else) with his astonishing performances on the violin. That we must lose so distinguished an artist is indeed a matter of deep regret. can only wish him a long continuation of those public successes to which he is accustomed, and sincerely hope that he may find his friends in the new world as able and ready to value his eminent services as highly as those in the old country have done. wishes go with him and his family (cheers).

I have now sped the parting and must welcome the coming. Dr. Wharton Hood having intimated his retirement too, we have been favoured by the kind acceptance of his office, that of Honorary Surgeon, by Mr. Frank Romer. His skill is great, but I hope that his duties here will be light. At the beginning of the year Mr. Edgardo Lèvi, an operatic conductor of experience, was elected director of the Operatic Class, and the choice has been amply justified by the pitch of excellence exhibited by this class in several performances which have already taken place in our concert room under his Gluck's "Orféo," Weber's "Freischütz," and management. Mascagni's "L'Amico Fritz" were the operas chosen. Signor Giulio Moretti, the accomplished Professor of singing from Milan, has also done us the honour of joining the Staff; and to the pianoforte department also were added two names which are not unknown to you now, and which will, I am sure, be still better known to you in They are Mr. Sydney Blakiston and Mr. Howard a short time. Mr. Percy Miles, the last Mendelssohn Scholar, filled immediately on his return from his travels a vacancy as Professor of Harmony; and, finally, we have been fortunate in securing the presence of a notable violinist who long ago made his reputation in

this country, as in his own, as a musician, soloist and teacher, and who now relinquishes his Professorship of the instrument at the Cologne Conservatoire to establish himself among us. I feel sure that Professor Willy Hess will give us of his best energy and skill when he becomes one of us in October next. If I were at table at this moment I would propose the toast of absent friends; as it is I must content myself with cordially wishing a quick restoration to health and the speedy return of a much-loved Professor and old friend, whose thoughts I know are with us now—Mr. Fred. Walker (cheers).

The claims of ever-growing work have necessitated the acquirement of yet another house, and six or more large teaching rooms have been added to the mazy, tortuous windings of the venerable building. Unless we now commence to burrow underground, and I am compelled to converse with the Professors after the manner of Hamlet and his father, I fear there is small chance of further additions to the accommodation, for we are now practically in possession of the available property in Tenterden Street. This is as conclusive a proof of the progress and popularity of the Academy as of the structural puzzles which have to be solved year by year as I can give you. Pope says glibly enough, in his "Ode to St. Cecilia's Day":—

"By Music, minds an equal temper know, Nor swell too high, nor sink too low."

But then Pope never was, to my knowledge, a member of the House Committee of this Academy, or he might not have felt quite so ready to risk that poetic but decidedly fallacious statement (laughter).

During my recent tour in Canada I was asked many questions about the Academy, and I had great pleasure in answering most of them, for every honour was paid to its reputation, as to its representative, on all occasions. But my descriptions of the luxuriously-appointed and elegant building in which we carry on our work I would now willingly forget (laughter). Those flights of fancy have, since my return, been weighing heavily on my soul, and I am now suffering from that remorse which every fairly conscientious man must experience after he has evaded the admission of uncomfortable facts by lapses, however well-intentioned, from the strict truth.

But however inadequate our accommodation may still be, there are many pleasant compensations to counterbalance the crux—notably, the first-class work done under these trying conditions by

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the Professors, and the main results achieved by a large proportion of their students (cheers). This brings me nearer to the immediate object of our meeting to-day. As Robert Schumann said to his wife when they placed his own head well in front of hers upon a design for a commemoration medal: "Clara, the creative artist should always come first," so I must mention, without in the least disparaging the results in any other branch of study, that the department of Composition has been gradually taking a very prominent position here, and from time to time we have been able to present the works of some young men which are much more than merely creditable. Indeed, no similar Institution known to me need be afraid to produce them. Thus I was able to conduct at our concerts some orchestral pieces of more than average merit by Paul Corder, Benjamin Dale, York Bowen, which selection of names by no means exhausts the lists of our young composers yet to be brought forward later on.

The Dove Prize, given to that student who shall have distinguished himself or herself in "general excellence, assiduity and industry during the past year" I award to one of these. An excellent pianist, horn-player and a composer of much promise, he is a student who plays many parts, and I have high hopes for his future—Mr. York Bowen. I mention this and two other medals personally, because the selection of their recipients is left to the Principal. The Society for the Encouragement of the Fine Arts offers two—one is for vocal or dramatic excellence, and the other is for excellence in performance of instrumental music, preferably violin or pianoforte. They go respectively to Miss Edith C. Patching (vocalist) and Miss Rosamond Ley (pianist) (cheers).

A prize to the best male violinist, who shall have already secured his bronze medal, instituted by Lady Lindsay in memory of her mother, is awarded to-day for the first time. It is called the "Hannah Mayer FitzRoy Prize" and is awarded to Mr. Bernard Roy Forster.

At the end of September the remaining five scholarships completing the generous gift of Mrs. Ada Lewis (one of the most noble acts that musical education has ever benefited by) will be competed for as follows: One for composition (male and female), one for female vocalists, one for male vocalists, one for pianoforte (male and female), and one for viola or double bass. Thus the fifteen Ada Lewis Scholarships will be in full operation (cheers).

Some recent gifts have yet to be mentioned. It is highly gratifying that my yearly statement is never barren of some pleasing record of generosity to music. The first is that of twenty-eight full scores and parts of compositions by the Master, Franz Liszt, formerly in the possession of his pupil, our late friend, Walter Bache; and it is melancholy to think that only a few weeks ago the donor of this useful present, Miss Constance Bache, the woman of varied attainments, the devoted sister, has joined her brother. And the thanks of present and future students will soon be offered to the givers (in memory of their mother) of the Angelina Goetz Library, which will be available for practical use at the beginning of the term. It is a most handsome, rare, and useful gift, including as it does some 350 full scores, mostly of latest date (some of them have been acquired with much difficulty), and which cannot fail to be appreciated by both students and their teachers (cheers).

My budget of good store is not yet exhausted. Like a deft conjurer I keep the surprises for the end of the entertainment, for I have to announce no less than three additions to our catalogue of Scholarships. Lady Campbell Clarke, in memory of her late husband (the eminent critic, most amiable man and devoted lover of art), has founded a Scholarship bearing his name. Sir Campbell Clarke, who was personally known and admired by many of us now present, was in his lifetime generously helpful to artists of all nations, and this practical tribute to his memory will, I feel sure, be the means of perpetuating his benevolent intentions after death. The selection of study being left to the Committee (who wish me to publicly thank the lady for having entrusted them with the Scholarship), they have chosen Singing as the subject for the first competition.

The remaining items are two Scholarships tenable for three years respectively for Violin and Violoncello, which come to us under the will of the late Mr. Broughton Packer, Manager of the Theatre Royal, Bath. This gentleman formally intimated his wish to serve the Academy in this manner some ten years ago. Now these marks of confidence are certainly encouraging incentives to maintain the high level of modernity in art and science which all teaching bodies must reach and keep if they mean to retain their position and justify their existence (cheers).

That a great deal is being done in the cause of musical education by individuals, by lovers of the art, unostentatiously and privately, を変

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you have again gathered to-day as on many previous occasions. And I may safely say from experience that the Schools of Music in this country have been quick to put these benefits and boons to the best possible uses, and their efforts (if they were only more widely known) are producing corresponding results. The standard of technique, for instance, expected from quite young students has mounted to a pitch of virtuosity which, while it would have caused astonishment a generation or two ago, is now accepted as a mere matter of course. What I have already said of rapid advance in the art of composition I need not repeat, nor shall I do more than point to the performances by orchestras composed almost entirely of pupils. These students' concerts speak for themselves; and the broad, liberal, and let me add international views with respect to the various schools of composition used in the curriculum (and shown clearly enough in our concert programmes) are unfortunately—I say it advisedly—peculiar to Our students have an opportunity of Institutions. hearing, studying, and playing the latest phases of the art of all nations, but I fail to perceive a like progressiveness of thought or freedom from pedantic bias in the sister Institutions of other countries. Travel brings in any case great all-round advantages, but there is certainly no longer need to go abroad merely for the sake of seeking a first-class musical education (cheers). Even the opportunities of hearing the best executants and the foremost representatives of the most advanced music of all nations is probably greater in London than anywhere else, for do not the prophets come to our mountain in larger numbers than ever? I permit myself to say it—and it will be conceded by those who care to probe the truth of it—that the Schools at least are doing their duty. It would vastly help them if a larger and wider public interest were taken in their work, and there are many possible ways of showing it.

Into one matter, which is always before us,—perhaps the greatest disadvantage against which native endeavour has still to contend—I may hardly enter just now, beyond saying that His Grace of Argyll did well for us by again drawing attention to a vexed question the other day at the unveiling of the Sullivan Memorial. To my mind it is the vital question of all, since it nearly touches and covers every branch and department of art in the widest application of the word. It affects the composer, the dramatist and poet, the painter,

singer, instrumentalist and dancer; for all these join hands in opera. If there were only some remote signs of the first brick towards the building of a National Opera House being carried! But in spite of many appeals I fear that brick is not even being baked yet. In this respect we stand in splendid isolation; to paraphrase the words of Coriolanus, "Alone we don't do it." And by its non-existence we are deprived of the help of an Institution which history proves to have been the cradle and nursery, even the cause of supremacy in the musical art in other countries. It is not the mere need or requirement of a profession, but rather a national deficiency which has to be remedied and removed. Perhaps by constant reiteration and so-called "pegging away" (I find myself doing it now) at the subject, we may ultimately succeed in making some impression upon Mr. Gradgrind at some more favourable moment than just the present (cheers).

In saying thus much it is far from my intention to discourage any of these young people by pessimistic utterances at this or at any other time, or rob them of a tittle of the courage which is required when the moment comes to face the hard facts of life. Their present business is to make the most of the enormously increased opportunities and improvements which are placed within their reach, for the present student (not only in music) is certainly favoured by advantages and facilities which were almost unknown —and not so very long ago—to their predecessors. And some of us might envy them if we had not the supreme satisfaction of having been obliged to do without these in our time. In any case, each of those students will have to take his share in the duty, and will, I hope, have both the opportunity and the power of doing something towards bringing about the more general and liberal-neither intermittent nor temporary, but permanent—recognition of native effort in art, which so many of their elders have so warmly at heart, and are so continually striving to obtain (cheers).

I have done. These young folks behind me, although docile and tractable as a rule (laughter), are apt to develop on these occasions symptoms of a mild form of St. Vitus's dance, which is as painful to the beholder as to the sufferer (laughter). And in inviting Madame Albani to the platform I must say that there are none who do not know her, none who do not admire her brilliant career; none who are not eager to join in a students' welcome to a famous artiste (loud cheers).

The awards and prizes were then distributed to the students by Madame Albani, and at the close of the ceremony,—

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Mr. Threlfall said: Ladies and Gentlemen—Many distinguished persons have honoured the Royal Academy of Music by presiding at our prize distributions. Not one of them has, if I may so put it, ever been more completely in the hearts of the students and the audience than the consummate artiste and kind lady who is with us this afternoon (cheers). We have seen for ourselves how completely her own heart and sympathy were with the fortunate students to whom she has been so kind as to distribute the awards, and I am sure that not one word more is required from me to ask you to signify by your enthusiastic acknowledgment your gratitude to Madame Albani for her kindness to us to-day (loud cheers).

Mr. Gye, in acknowledging the vote, said: Ladies and Gentlemen, —On behalf of Madame Albani, I wish to thank Sir Alexander Mackenzie for his kindness in offering Madame Albani the privilege of being here and presenting the prizes this afternoon, and I wish to thank the students and the public for their kind It has been a great pleasure to Madame Albani to come here to-day. Whenever she has visited the Royal Academy of Music, which she has done on several occasions, she has been received in the most wonderful manner. The last time she went there she was almost besieged by the lady pupils, but then they all had autograph albums under their arms (laughter). given her great pleasure to be here to-day. Both Sir Alexander Mackenzie and Mr. Threlfall, in a few complimentary and graceful remarks, spoke of the high position to which she has attained, and she would like to tell the students how she did sonamely, by first becoming a thorough musician, and secondly, by hard work (cheers). If you only do what she has done, you may attain a great deal; unless you do it will be impossible. I thank you again most sincerely on Madame Albani's behalf.

The proceedings closed with the singing of the National Anthem.

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C. MOK.O

FIRST MOVEMENT from Grand Duet in E flat minor—Two Harps John Thomas. MISS VIOLET GARTON AND MR. MONTAGU C. BUTLER. ..." Die Loreley"... Liszt. Song MISS VERENA M. F. MUTTER. Three Studies—Pianoforte MISS VIOLET L. STEWART. ... "Don Juan's Serenade" ... Tschaïkowsky. Song MR. DAVID BRAZELL. Andante from Quartet in A (MS.), Two Arnold E. T. Bax. CON MOTO (Violins, Viola, and Violoncello) (Macfarren Scholar.) MISS IVY L. ST. AUBYN ANGOVE, MR. E. ROWSBY WOOF, MISS EMILY WINGFIELD, AND MR. BERTRAM W. O'DONNELL. ... "Intorno all' idol mio" ... Cesti. Song

MRS. DEWHURST.

Concert Study in A flat—Pianoforte Liszt.

MISS MARGARET BENNETT.

Songs (MSS.)

"But one"
"Farewell"
"Sleep"
"The Swallow"

"Montague F. Phillips.
(Henry Smart Scholar)

MISS CAROLINE HATCHARD.
(Campbell Clarke Scholar.)

Concerto in D—Two Violins, with accompaniment for Stringed Orchestra

MISS IVY L. ST. AUBYN ANGOVE AND MR. E. ROWSBY WOOF.

CONDUCTOR, MR. F. CORDER, F.R.A.M.

Song ... "In the Dawn" ... Elgar.

MR. LINDSEY SQUIRE.

(Ada Lewis Scholar.)

VARIATIONS ON A THEME BY BEETHOVEN—Two Pianofortes Saint-Saëns.

MR. YORK BOWEN AND MR. CLAUDE GASCOIGNE.



PROGRAMME.

MONDAY, NOVEMBER 23, 1903.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

FIRST MOVEMENT from Grand Duet in E flat minor—Two HARPS John Thomas.

Miss VIOLET GARTON AND Mr. MONTAGU C. BUTLER.

SONG ... "Die Loreley" Liszt.

MISS VERENA M. F. MUTTER.

CH weiss nicht, was soll's bedeuten Dass ich so traurig bin: Ein Mährchen aus alten Zeiten, Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt Und ruhig fliesst der Rhein, Der Gipfel der Berge funkelt Im Abendsonnenschein. Die schönste Jungfrau sitzet Dort oben wunderbar, Ihr goldnes Geschmeide blitzet Sie kämmt ihr goldnes Haar;

Sie kämmt es mit goldnem Kamme Und singt ein Lied dabei; Das hat eine wundersame Gewalt'ge Melodei.

Der Schiffer im kleinen Schiffe Ergreift es mit wildem Weh, Er schaut nicht die Felsenriffe, Er schaut nur hinauf in die Höh!

Ich glaube die Wellen verschlingen Am Ende Schiffe und Kahn; Und das hat mit ihrem Singen Die Lorely gethan.

THREE STUDIES—Pianoforte Poldini.

MISS VIOLET L. STEWART.

SONG ... "Don Juan's Serenade" ... Tschaïkowsky.

Mr. DAVID BRAZELL.

'ER the distant Alpujarras
Falls the dark'ning veil of night,
With my mandoline I call thee,
Then come forth, my heart's delight.
Thou of maids art queen and peerless.
Whoso dares my words gainsay,
I defy to combat, fearless,
Death the insult shall repay!
The earth has its flowers
The sky has its moon,
Come forth, oh! Nisetta,
And list to my lay:

Now from Seville to Granada
'Neath the silent light of stars,
Clash of sword and tender ditty
Mingle fiercely, loves and wars.
Ah! ye fair ones at your casements
Lives of men for you are shed,
As for me, I'd pour my life-blood,
Thou the prize, I know not dread.

The earth has its flowers, The sky has its moon, Come forth, oh! Nisetta, And list to me.

ANDANTE from Quartet in A (MS.), CON MOTO Two Violins, Viola, and Violoncello (Macfarren Scholar.

MISS IVY L. ST. AUBYN ANGOVE, MR. E. ROWSBY WOOF, MISS EMILY WINGFIELD AND MR. BERTRAM W. O'DONNELL.

SONG ... "Intorno all' idol mio" ... Cesti.

MRS. DEWHURST.

NTORNO all' idol mio,
Spirate pur, spirate
Aure soavi e grate;
E nelle guance elette
Baciatele per me—cortesi aurette.

Al mio ben, che riposa Su l'ali della quiete, Grati sogni assistete E il mio racchiuso ardore Svelategli per me— O larve d'amore.

CONCERT STUDY in A flat—Pianoforte Liszt.

MISS MARGARET BENNETT.

SONGS (MSS.)

"Sleep"
"The Swallow"

"But one"
"Montague F. Phillips.
(Henry Smart Scholar.)

MISS CAROLINE HATCHARD.

(Campbell Clarke Scholar.)

"BUT ONE."

THE night has a thousand eyes,
The day but one;
Yet the light of the whole world dies
With the setting sun.

The mind has a thousand eyes,

The heart but one;

Yet the light of a whole life dies

When love is done.

Francis Bourdillon.

"FAREWELL."

The sun comes up our eastern skies:
Less bright henceforth shall sunshine be
To some fond hearts and waiting eyes.

There are, who for thy last long sleep, Shall sleep as sweetly nevermore: Shall weep because thou can'st not weep, And grieve that all thy griefs are o'er.

Sad thrift of love the loving breast, On which the aching head was thrown: Gave up the weary head to rest! But kept the aching for its own. " SLEEP."

LEEP, gentle sleep! that mocks the seeker's toil,
And softly wraps the tiller of the soil!
Workers at night, who rack the weary brain,
Seek her, alas! and often seek in vain;
Have dreadful visions, dark, and weird, and wild;
She folds her pinions o'er the little child.

S. T. Badger.

"THE SWALLOW."

(Copyright words by W. T. Loveday.)

CONCERTO in D—Two Violins, with accompaniment for Stringed Orchestra Bach.

MISS IVY L. ST. AUBYN ANGOVE AND MR. E. ROWSBY WOOF.

CONDUCTOR-MR. F. CORDER, F.R.A.M.

SONG ... "In the Dawn" Elgar.

Mr. LINDSEY SQUIRE.
(Ada Lewis Scholar.)

OME souls have quickened, eye to eye,
And heart to heart, and hand in hand;
The swift fire leaps, and instantly
They understand.

Henceforth they can be cold no more; Woes there may be—ay, tears and blood, But not the numbness as before They understood.

Henceforth (he saith) though ages roll Across wild waste of sand and brine, Whate'er betide, one human soul Is knit with mine. Whatever joy be dearly bought,
Whatever hope my bosom stirs,
The straitest cell of secret thought
Is wholly hers.

Ay, were I parted, life would be A helpless, heartless flight along Blind tracks in vales of misery And sloughs of wrong.

Nay, God forgive me! Life would roll
Like some dim moon through cloudy bars;
But to have loved her sets my soul
Among the stars.

Arthur Christopher Benson.

▼ARIATIONS ON A THEME BY BEETHOVEN— Two Pianofortes Saint-Saëns.

MR. YORK BOWEN AND MR. CLAUDE GASCOIGNE.

Pianofortes by C. Bechstein.

A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre"

Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS, EXHIBITIONERS, PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fifty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Westmorland Scholarship for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

Lady Jenkinson's Thalberg Scholarship for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

John Thomas (Welsh) Scholarship alternately for Singing and Instrumental Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

Sainton-Dolby Scholarship for Singing.

Joseph Maas Memorial Prize for Singing. (Independent of the Academy.)

Macfarren Scholarship for Composition.

SIR MICHAEL COSTA SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

Dove Scholarship for Violin Playing.

George Mence Smith Scholarship for Singing.

Potter Exhibition for Pianoforte Playing.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions for Pianoforte Playing, Violin, and Singing (six).

Wessely Exhibitions for Violin Playing (two).

STAINER EXHIBITION for Organ Playing.

HINE PRIZE for Composition.

MAUD MARY GOOCH SCHOLARSHIP for Organ Playing.

SCHOLARSHIPS AND EXHIBITIONS—continued.

ORCHESTRAL WIND INSTRUMENTS SCHOLARSHIPS (four).
Ross Scholarships for Singing and Wind Instrument
Playing.

ADA LEWIS SCHOLARSHIPS (Fifteen) for all branches of Music.

CAMPBELL CLARKE SCHOLARSHIP for a Branch of Music chosen by the Committee.

Broughton Packer Scholarships for Violin and Violoncello (two).

ANNE E. LLOYD EXHIBITION for Singing.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-eight Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition. CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing. WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

Frederick Westlake Prize for Pianoforte Playing.

Messrs. Tubbs' Prize for Violin Playing.

Messrs. W. E. Hill & Sons' Prize for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

R.A.M Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry. The Worshipful Company of Musicians' Medal (awarded triennially).

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PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

Double Bass.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

Note. —With respect to the subjects in Italics, see p. 21.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly indivi-

dual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3a.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-

playing).

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8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.
10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are:—								,		
For the Entrance Ex	aminatio	on	***			$\overset{\pounds}{1}$	s. 1	0		
Balance of Entrance Fee on becoming a Student								0		
Tuition Fees, for ordinary Curriculum, per Term								0		
Tuition Fees for the Curriculum set forth in par. 11 above										
(Wind Instrume	nts) .					7	7	0		
OPTIONAL SUBJECTS.										
Additional Principal Study—										
One lesso	n per we	eek (30 n	ninutes)		* * *	4	4	0		
Two lessons per week (30 minutes each)								0		
Additional Second Study, one lesson per week							2	0		
Operatic Class (Ordinary Students)							11	6		
,, ,, (Students who discontinue all other subjects)								0		
Dramatic Class (Ordinary Students)							2 3	0		
,, ,, (Students who discontinue all other subjects)								0		
Diction Class*	* * *				• • • •	1	1	0		
Elocution	5.5.5					1	1	0		
Dancing						1	1	0		
Stage Dancing					• • • •	1	1	0		
Deportment	• • • •		****	***	***	0	15	0		
Fencing		•• •••			4.4.4	1	11	6		
Italian			-111	***		1	1	0		
French	***		***	***	*.*.*	1	1	0		
German	• • •		***	* * *		1	1	0		

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1903-1904.

Michaelmas Term begins Monday, 28th September, 1903, and closes on Saturday, 19th December, 1903.

Lent Term begins Thursday, 14th January, 1904, and closes on

Wednesday, 30th March, 1904.

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Midsummer Term begins Monday, 25th April, 1904, and closes on Saturday, 23rd July, 1904.

ENTRANCE EXAMINATIONS, 1903-1904.

Entrance Examinations will be held:-

For the Michaelmas Term, Thursday, 24th September, 1903, at 9.30.

For the Michaelmas Half-Term, Wednesday, 4th November, 1903, at 3.

For the Lent Term, Monday, 11th January, 1904, at 2.

For the Lent Half-Term, Monday, 22nd February, 1904, at 3.

For the Midsummer Term, Thursday, 21st April, 1904, at 2.

For the Midsummer Half-Term, Wednesday, 8th June, 1904, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

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The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

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(j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31.18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Jund, of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

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ANNUAL SUBSCRIPTIONS.												
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Curwen, John Spencer, Esq., F.R.A	.M.					***	10	0	0			
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Kemp, S., Esq., F.R.A.M.				***	1	1	0			
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Mr. Boden.*

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Burgess.

Miss Capron.*

" Clark, V.*

" Cook, L.+

Dunk, S.*

Mr. Edwards.*

Forster.

Miss Loriot.*

Mr. Pritchard.*

Miss Sutton, N.

" Scripps.*

Mr. Taylor, B. F.*
" Tibbetts.*

Miss Wakeman.*

West.*

Becond Violins.

Mr. Szczepanowski, L.+ (Principal.)

Miss Alborough, M.*

" Bassett.*

Boyd.*

Caro.*

Clarabut.*

Clark, R.*

Friedlander.*

Handley.*

Hooke.

Juler.*

Lewis, W.*

Mr. Mackenzie.*

Miss Mann, F.*

" Price, A."

Mr. Robjohns.*

Miss Sawyer.[™]

" Watt, O.*

Violas.

Mr. Hann, W. H.

(Principal.) Channell, H.+

Chapman, G. P.+

Chapman, A. Creak, R. B.

Dyson, A. E.+

Violas (continued).

Miss Forster, D.*

Lethaby,

Mr. Lockyer.*

Starr, H. R.

Miss Wingfield, E.*

'Cellos.

Mr. Hambleton, J. E.† (Principal.)

" Carrodus, J.+

Miss Colenso.*

Mr. Greening, W. S.*

Miss Griffiths, G.*

Mr. Hill, F. J.*

Miss Mott.*

Mr. Mundy.*

O'Donnell.*

Parker, B. P.+

Miss Poppé.*

Williams, Hué.*

Double Basses,

Mr. Winterbottom, C. (Principal.)

Carrodus, E. A.

Griffiths, W.

Hobday, C. Kendall, F.

Maney, E. F.+ "

11 Whitmore, E.

Wilkes, J. E. P.

flutes.

Mr. Steiner, J. C.*

Miss Crump, N.*

Diccolo.

Mr. Steiner, J. C.

Oboes.

Mr. Malsch, W. M.

Miss Smith, M.*

Mr. Stanislaus, H.*

Cor Anglais.

Miss Bull, L.+

Clarinets.

Mr. Egerton, P.+

Miss Thomas, F.+

Mr. Braithwaite.*

* Student. t Ex-Student.

Bassoons.

Mr. James, E. F.

James, W.

morns.

Mr. Borsdorf, A.

Brain, A. E.

Brain, A. E., Junr.*

Bowen, E. Y.*

Wright, G.

Trumpets.

Mr. Solomon, J. J. †

Cox, W.

Miss Fidler, C.*

Trombones.

Mr. Colton, T. C.

Matt, J.

Roberts, H.*

Tuba.

Mr. Powis, R.

Tympani.

Mr. Bath, H.*

Side Drum. Mr. Schroeder, J.

Bass Drum.

Gardner, G. D.* Mr.

Combals.

Mr. Dale, B. J.*

Triangle.

Mr. Corder, P.*

Blockenspiel.

Mr. Schroeder, J.

Tambour de Basque.

Mr. Schroeder, J.

marp.

Mr. Butler, M. C.*

Librarian.

Mr. Chapman, H. A.

⇔ PROGRAMME. ⊹

C.X®K.9

Polish Fantasia—Pianoforte* Paderewski.
MISS CHRISTIAN CARPENTER.
Recit. and Air "Dove Sono" (Le Nozze di Figaro) Mozart. Miss Dorothy Cooke-smith.
RECITATION WITH MUSIC, "The Trumpeter's Betrothed"F. Thomé. MISS ETHEL R. POWER.
Concerto in D—Violin Paganini—Wilhelmj.
MISS IVY L. ST. AUBYN ANGOVE. (Wessely Exhibitioner.)
Recit. and Air "Rebecca's Prayer" (Ivanhoe) Sullivan. Miss IDA KAHN.
Concerto in E flat (MS.)—Pianoforte† York Bowen. (Sterndale Bennett Scholar.) Moderato—Andante con moto. Scherzo. Finale.
Mr. YORK BOWEN.
Song "Prologue" (Pagliaeci) Leoncavallo. MR. W. DANIEL RICHARDS.
ROMANCE RONDO from Concerto in E minor—Pianoforte* Chopin. MISS INEZ SWORN.
Air, "How many hired servants" (The Prodigal Son) Sullivan.
Mr. BEN CALVERT,
Overture "Euryanthe" Weber.

^{*} Pianoforte by C. Bechstein.

[†] Pianoforte by Messrs. S. and P. Erard.

PROGRAMME.

FRIDAY, DECEMBER 18, 1903.

Pelerok

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

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POLISH FANTASIA—Pianoforte* ... Paderewski.

Miss CHRISTIAN CARPENTER.

RECIT. AND AIR ..." Dove Sono" (Le Nozze di Figaro) Mozart.

Miss DOROTHY COOKE-SMITH.

RECIT.

SUSANNA non vien! Sono ansiòsa di saper come il Conte accolse la proposta. Alquanto ardito il progetto mi par, ad uno sposo, si vivace e geloso!

Ma che mal c'è? Cangiando i miei vestiti con quelli di Susanna, e i suoi co' miei—a favor della notte—Oh! Cielo! a qual umil stato fatale, io son ridotta, da un consorte crudel! che dopo avermi con un misto inaudito d'infedelta—di gelosia di sdegno! Prima amata, indi offesa e alfin tradita—fammi or cercar da una mia serva aita!

AIR.

Di dolcezza e di piacer?

Dove andaro, i giuramenti

Di quel labbro—menzogner,

Perchè mai, se in pianti e in pene,

Per me tutto si cangiò,

La memoria di quel bene

Dal mio sen non trapassò.

Ali! se almen la mia costanza

Nel languire amando ognor,

Mi portasse una speranza

Di cangiar l'ingrato cor.

^{*} Pianoforte by C. Bechstein.

RECITATION WITH "The Trumpeter's Betrothed" Victor Hugo, Music by F. Thomé,

MISS ETHEL R. POWER.

Y lord the Duke of Brittany
Has summoned from afar
From plain and mountain, shore and sea,
His fighting men, both bond and free,
To wage his private war.

From moated towers that guard our farms. The mighty barons come;
Grey captains used to war's alarms,
Brave squires, and simple men-at-arms,
Of whom my love is one.

He's but a trumpet-player bold, The battle's harbinger, But he's as noble to behold In doublet braided o'er with gold As any officer.

Since he must fight in Aquitaine, What heartfelt prayers I make To all the saints that they will deign Watch o'er him on the battle plain, And guard him for my sake!

And I have begged the holy priest,
To pray the pow'rs divine
That our arms may not be disgraced;
And three wax candles I have placed
Before St. Gildas' shrine.

To our Lady of Loretto, too,
Amid our sad farewells
I vowed to wear, my lifetime through,
Around my neck, concealed from view,
A string of pilgrim shells.

So far away he could not send Token or loving gage; A simple soldier has no friend Such faithful services to lend— A poor girl has no page.

But with my lord's triumphant band To-day he will return; No more I bashfully shall stand: He's won the right to claim my hand. With honest pride I burn. The Duke brings back our flag. Alas! In shreds it waves above. See, at the city gates they mass! Come, see the grand procession pass; His Highness . . . and my love! See him before the drummers ride! His steed that paws the ground, That leads the host with haughty stride, And tosses high its mane in pride, With crimson feathers crowned. O sisters, can you be so slow To don your finery? Come on and hear his trumpet blow Until the metal seems to glow,

Ah, you shall see the thoroughfares
Like any garden bloom;
For his gold-braided mantle stares,
And like a diadem he wears
His helmet crowned with plumes.
But yesterday a gipsy black
Threw on my soul dismay,
By whispering as she drew me back,

While hearts are bounding free.

- "One trumpeter the Duke will lack
 Among his troops to-day."

 But I have prayed so very hard!

 Yet twice she did repeat,

 While pointing to the bleak churchyard
 Which as her home she doth regard,
- "To-morrow here we meet!"

 Away all gloomy thoughts, away!
 I hear the distant drums;
 Fine ladies flock in bright array;
 The banners every hue display;
 The grand procession comes!

In double ranks the train has curled; First pikemen in a mass,
Then 'neath the standard just unfurled
The barons clad in silk bepearled
And velvet bonnets pass.

Here come the priests in alb and stole; Now heralds on white steeds, And each, his liege lord to extol, Bears on his shield a blazoned scroll. To tell his mighty deeds.

Strange Eastern armour comes in sight, 'Tis the Knights Templars' clan! All evil pow'rs they can affright. And next in buff and iron dight The archers of Lausanne.

The Duke's at hand! O'er the next group His gleaming banners rear,
And over his victorious troop,
Some captured ensigns sadly droop:
The trumpeters are near!

Her glad eyes hovered as she spoke, O'er all the concourse vast, Then 'mid the heedless, cheering folk Lifeless she fell beneath the stroke— The trumpeters had passed!

Translated by F. C.

CONCERTO IN D—Violin ... Paganini—Wilhelmj.

MISS IVY L. ST. AUBYN ANGOVE.

(Wessely Exhibitioner.)

RECIT. AND AIR "Rebecca's Prayer" (Ivanhoe) Sullivan.

MISS IDA KAHN.

RECIT.

H! awful depth below the castle wall!
Sheer down it falls and bare;
No smallest weed can find a cranny there.
Oh! for the wings of which the Psalmist sang,
That I might fly, and hide me from all eyes.
O Lord, Jehovah! aid me in this hour!

AIR.

Lord of our chosen race,
In hour of deep distress
And utter loneliness,
I lift weak hands and pray
Thee of Thy grace,
Guard me Jehovah, guard me!

Lord, on Thy name I cry
From depths where no man hears,
And half distraught with fears!
Stretch forth Thine arms to
Save me, or I die!
Guard me Jehovah, guard me!

Spirit, Who movest ev'rywhere,
O Thou, who know'st the deeps o' the sea
And climbest the heights o' the air,
Now, in this narrow place,
I pray Thee of Thy grace descend to me!
Guard, in mercy, guard, O guard me!

CONCERTO IN E FLAT (MS.)—Pianoforte† ... York Bowen.
(Sterndale Bennett Scholar.)

Moderato—Andante con moto.
Scherzo.
Finale.

MR. YORK BOWEN.

SONG ... "Prologue" (Pagliacci) ... Leoncavallo.

Mr. W. DANIEL RICHARDS.

WORD—allow me! sweet ladies and gentlemen,
I pray you hear why alone I appear—
I am the Prologue!

Our author loves the custom of a prologue to his story: And as he would revive for you the ancient glory, He sends me to speak before ye.

But not to prate as once of old,
That the tears of the actor are false, unreal,
That his sighs and cries and the tale that is told
He has no heart to feel!

⁺ Pianoforte by Messrs. S. & P. Erard.

No, no! our author to-night a chapter will borrow From life, with its laughter and sorrow. Is not the actor a man with a heart like you? So 'tis for men that your author has written, And the story he tells you is true!

A song of tender memories

Deep in his listening heart one day was ringing;

And then with a trembling heart he wrote it,

And the time he marked with sighs and tears.

Come, then, here on the stage
You shall behold us in human fashion,
And see the sad fruits of love and passion.
Hearts that weep and languish,
Cries of rage and anguish, and bitter laughter.

Ah! think, then, sweet people, when ye look on us, Clad in our motley and tinsel,
Ours are human hearts, beating with passion.
We are but men, like you, for gladness or sorrow—
'Tis the same broad heaven above us,
The same wide, lonely world before us.
Will ye hear, then, the story?
Come, then, ring up the curtain!

ROMANCE RONDO from Concerto in E minor—Pianoforte* ... Chopin.

Miss INEZ SWORN.

AIR "How many hired servants" (The Prodigal Son) Sullivan.

MR. BEN CALVERT.

110 OW many hired servants of my father's have bread enough and to spare, and I perish with hunger!

I will arise and go to my father, and will say unto him, "Father, I have sinned against Heaven and before thee, and am no more worthy to be called thy son; make me as one of thy hired servants." (Luke xv., 17-19.)

OVERTURE ... "Euryanthe" ... Weber.

^{*} Pianoforte by C. Bechstein.

A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elecution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

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the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS, EXHIBITIONERS, PAYING STUDENTS. MENT

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SCHOLARSHIPS AND EXHIBITIONS.

There are fifty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.		Subjec	t.		Date of next Competition.
STERNDALE BENNETT	**	Any branch	of Mu	sic	April, 1904
HENRY SMART		Composition Organ	n or		September, 1905
Liszt	••	Composition Pianofort			September, 1905
G. A. Macfarren	**	Composition	n	L	January, 1906
SIR MICHAEL COSTA	* * .	Composition	n	KX.	September, 1905
GORING THOMAS	****	Compositio	n		April, 1904
HINE PRIZE		Compositio	n	***	Annually in Dec.
Westmorland	* *	Singing	**	(16)	Annually in Dec.
Parepa-Rosa		Singing			April, 1904
John Thomas	**	Singing an mental al			September, 1905
Sainton-Dolby		Singing	8.81	* *	January, 1906
George Mence Smith		Singing		* *	January, 1905
Ross		Singing		10.0	September, 1904
ANNE E. LLOYD EXHIBITION	**	Singing	**		Annually in July
POTTER EXHIBITION		Pianoforte			Annually in Dec.
LADY JENKINSON'S THALBERG		Pianoforte			December, 1903
ERARD CENTENARY		Pianoforte	**		
SIR JOHN GOSS		Organ			November, 1906
STAINER EXHIBITION		Organ	1.0	* *	Annually in Sept.
Maud Mary Gooch		Organ			September, 1905
ERARD CENTENARY		Harp	* *	* *	
Sainton		Violin		4.4	September, 1906
Dove		Violin			September, 1906
BROUGHTON PACKER BATH		Violin		474	December, 1903
Wessely Exhibitions (two)		Violin	* *	* *	September, 1904
BROUGHTON PACKER BATH		Violoncello	**	14.16	December, 1903
Orchestral Instruments (fo	our)		Section	* *	January, 1904
Ross		Wind Instr	uments	S	September, 1904

SCHOLARSHIPS AND EXHIBITIONS—continued.

Scholarship.	Subject.	Date of next Competition.
Associated Board R.A.M. and R.C.M. (six)		November, 1903
Ada Lewis (fifteen; five annually)	Chosen by the Committee	September
CAMPBELL CLARKE	Chosen by the Committee	September, 1906
Joseph Maas (independent of the Academy)	Singing	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-eight Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.
CHARLES MORTIMER PRIZE for Composition.

Battison Haynes Prize for Composition.

PAREPA-ROSA PRIZE for Singing.

EVILL PRIZE for Singing.

Sainton-Dolby Prize for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

Goldberg Prize for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing. WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

Messrs. Tubbs' Prize for Violin Playing.

Messrs. W. E. Hill & Sons' Prize for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

R.A.M Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry. The Worshipful Company of Musicians' Medal (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

Double Bass.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

Concerted Music (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

Defortment.

FENCING AND PHYSICAL DRILL.

Dancing.

STAGE DANCING.

ITALIAN.

 F_{RENCH} .

GERMAN,

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

Note. - With respect to the subjects in Italics, see p. 21.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3. - Elements of Music-One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

38.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing - Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)-One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-

playing).

8. - Orchestral Practice - Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week. 10. - Ensemble Playing-Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.
12.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

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Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1903-1904.

Michaelmas Term begins Monday, 28th September, 1903, and closes on Saturday, 19th December, 1903.

Lent Term begins Thursday, 14th January, 1904, and closes on

Wednesday, 30th March, 1904.

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Midsummer Term begins Monday, 25th April, 1904, and closes on Saturday, 23rd July, 1904.

ENTRANCE EXAMINATIONS, 1903-1904.

Entrance Examinations will be held:-

For the Michaelmas Term, Thursday, 24th September, 1903, at 9.30. For the Michaelmas Half-Term, Wednesday, 4th November, 1903, at 3.

For the Lent Term, Monday, 11th January, 1904, at 2.

For the Lent Half-Term, Monday, 22nd February, 1904, at 3. For the Midsummer Term, Thursday, 21st April, 1904, at 2.

For the Midsummer Half-Term, Wednesday, 8th June, 1904, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

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THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

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- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31.18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

The

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq.,	of Glo	nicester	Road	Rege	nt's Po	rk	£	s.	d.
the gift of his Widow							50	0	0
Alma Mater Male-Voice Choir							5	5	0
Anonymous, per Secretary							6	1	0
Bowen, E., Esq							5	5	0
Bowen, E, Esq. (2nd donation)					!!		5	5	0
Bowen, E., Esq. (3rd donation)							5	5	0
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Cummings, R., Esq., F.R.A.M.		***					1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.							2	0	0
Dobree, Bonamy, Esq							10	10	0
Gill, C. H. Allen, Esq., F.R.A.M.			***				2	2	0
Goldsmid, Lady							10		0
Gooch, H. Gordon, Esq., A.R.A.M.							1	1	0
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Macfarren, Sir G. A. (deceased)			***	***	***	•••	5	5	0
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Cooper, Edward E., Esq		***	***			4.9	ŏ	1550	0	
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Curwen, John Spencer, Esq., F.R.,							10	0	0	
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Mellersh, Mrs. Harold (in memory	of A.	Cooper	Key,	Esq., N	I.D.)	***	1	1	0	
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Thomas, John, Esq., F.R.A.M.	2.2.5		10.00	***	100		1	1	0	
Threlfall, Thomas, Esq	444	***		***	79.00		8	8	0	
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Whitehouse, W. E., Esq., F.R.A.M			***	100	***		2	2	0	
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of Edinburgh, K.G. (deceased)	***	50 0 0
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Bambridge, G. E., Esq., F.R.A.M	1 1 0	10.10.0
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Bennett, Mrs. Margaret, A.R.A.M	1 1 0	
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Blaha, J., Esq., Hon. R.A.M ····	1 1 0	
Blakiston, Sydney, Esq	1 1 0	25 0 0
Bloomfield, Lady	1 1 0	20 0 0
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Cobb, Gerard F., Esq., M			24.5	277	144	1	1	0			
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Corder, F., Esq., F.R.A.I	M.	444	211		111	1	1	0			
Corner, Rev. Horace G.,			3.4.6	***	elen-	_ 1	1	0			
Cox, F. R., Esq., F.R.A.			***		***				2	2	0
Croger, T. R., Esq.			**	***	***	1	1	0			
Crowe, Mrs. George				***	***	1	1	0			
Cullum, H. J., Esq.			111	***	19900	1	1	0			
Cummings, Richard, Esq.				***	***	1	1	0			
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Curtis, Miss Alice, L.R.A	. III.	111	***	***	F.F.S.	-	18.				
Dale, C. J., Esq	200	114		***		3	3	0			
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Denza, Luigi, Esq. Dewar, Professor James,	111	111	8.4.4	***	4.4.4	1	1	0			
Dewar, Professor James,	LL.D.,	F.R.S.		111	3.55	1	1	0			
Dobbie, R., Esq	4.4	***		4.6.6	4.77	2	2	0			1000
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Donaldson, George, Esq.	393	***	***	444	4.0	5	5	0			
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Faning, Eaton, Esq., Mus	s. Don	Cantal	. F E	A.M.	46	1	1	0			
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Farjeon, Harry, Esq., A.I		***	9.69		***	1	1	0			
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Ferrari, Miss F. J.	111	***		***	200	3	3	0			
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<u> - 1월 자료 회사 및 경영에 대표하다 이 경영</u> 에 사용되었다. 그리면 없는 그리면 하는 그리면 그리면 하는 그리면 그리면 하는 그리면 하는 그리면 하는 그리면 그리면 하는 그리면 하는 그리면	• • •	•••		1	1	0			
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Howe, The Earl Hoyte, Wm. Stevenson, Esq., Hon. R.A	 M			1	1	0	100		
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In Memoriam, J. H., November 11th, 1				1	1	0	1	+	U
Izard, Alfred E., Esq., A.R.A.M.				1	1	U			
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Jewson, W. A., Esq				1	1	0			
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Kemp, S., Esq., F.R.A.M				1	1	0			
Kilmorey, The Right Hon. the Earl of,	K.P.	***		2	2	0			
King, Frederic, Esq., Hon. R.A.M.	• • •			1	1	0			
King, Oliver, Esq			1000	1	1	0			
Kipps, W. J., Esq., A.R.A.M	***		***	1	1	0			
Kiver, Mrs. Ernest	•••	•••	•••	T	1	U	12	12	0
Knight, George S., Junr., Esq Knott, T. B., Esq., A.R.A.M	***			1	1	0			
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Lake, Herbert, Esq., A.R.A.M		•••	•••	1	1	0			
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Latham, Morton, Esq., Mus. B. Cantal		•••	•••	T	1	U	2	-	100
Leaf, Mrs. Charles	•••	•••	•••				105		
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Lesingham, Henry, Esq	100	4.5	100	100	1	1	0			
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Lloyd, Miss Alicia Margaret					2	2	0		U	V.
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Lucas, Arthur, Esq	***	***	***	0.00	1	1	0			
Macfarren, Walter, Esq., F.R.A.	M				66	199	.00			
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Mackenzie, H., Esq.	ř	140	274	111				97	12	0
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Maclean, Dr. Chas., M.A.		X.0.0	100	200	1	1	0			
Macpherson, Charles, Esq., F.R.	.A.M.	8.8.6	***	3.00	1	1	0			
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Macrory, Edmund, Esq., K.C., J	.P.	141	444	111	5	5	0			
Majoribanks, E., Esq. (deceased))		14.4	***				57	15	0
Mann, Dr. A. H., Hon. R.A.M.	111	***	***	***				4		8
Marshall, J., Esq		***		114					10	0
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Norton, Horace Wm., Esq. A.R.	A.M.	***	**	1000	1	1	0			
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Pı	rice, Fred. W., Esq	D	A 7.F	27.5			1	0			
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	obertson, Ian, Esq					1	1	U	12	12	0
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S	mith, Right Hon. W. H., M.P.	(dece			-	2	2	0			
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S	nook, Miss (deceased)	***	•••	•••		1	1	0			
S	Soutten, B., Esq.	T/T				1	1	0			
S	Speer, Charlton T., Esq., A.R.A						770		26	5	0:
S	Speer, Wm. H., Esq	• • •				3	3	0			
S	Spottiswoode, Wm. Hugh, Esq.		***			2	2	0			
S	Sprague, Mrs	244				1	1	0			
S	Steggall, Dr. C., F.R.A.M		***	•••	•••	1	1	0			
5	Steggall, Reginald, Esq., A.R.A	.M.	•••		•••	2	2	0			
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r	Thomas, John, Esq., F.R.A.M.					1,	1				
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Vyvyan, Sir R. R., Bart. (decease	sea)	**		125				31	6 15	0
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Waghorn, John, Esq		***	***	15,50	1	1	0			
Waghorn, Mrs			3 * 4	+ 4 =	1	1	0			
Walenn, Herbert, Esq., A.R.A.N		* * *	***	2.00	1	1	0			
Walker, Fred., Esq., Hon. R.A.	M.	114	5.65	***	1	1	0			
Ward, Miss H	70.00	1.00	110	4.0	1	1	0			
Waterlow, Philip H., Esq.	4.7.4		***	4.6.6				1	5 5	0
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Webb, Sir Henry, Bart. (decease		111	***	2.5				10	5 0	0
Webbe, Septimus, Esq., A.R.A.I		***	9.44	100	1	1	0			
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Wheeldon, George, Esq., F.R.A.	.M.	***	***	***	1	1	0		2 2	
White, Miss Marion, A.R.A.M.	12.0	***	***		1	1	()			
White, Mrs. Meadows (deceased	.)	***	***	3004				5	0 0	0
Whitehouse, W. E., Esq., F.R.				***	1	1	0			
Williams, Miss Greta, A.R.A.M.		12			1	1	0			
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Wilson, Miss Hilda, F.R.A.M.	***			5000	1	1	0			
Wilson, Miss Maude E., A.R.A.	M		200	7000	1	1	0			
Wilton, Earl of (deceased)					1	1	9	- 0	5 0	0
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Zimmermann, Miss Agnes, F.R	.A.M.	***	***	.,	2	2	0			
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↔ PROGRAMME. ఈ

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TRIPLE CONCERTO IN D-(With Accompaniment for String Orchestra) Bach.
Pianoforte—Mr. HUBERT BATH. Flute—Mr. CARL STEINER.
Violin—Miss IVY L. ST. AUBYN ANGOVE.
Song "L'Amerò" (Il Re pastore) Mozart.
Miss PATRICIA PLOWMAN. Violin Obbligato—Mr. E. ROWSBY WOOF.
Allegro (Op. 8)—Pianoforte Schumann.
Miss ALICE W. HOOKE,
Rondo from Grand Duo Concertant—Clarinet and Pianoforte Weber.
MR. S. HARTLEY BRAITHWAITE AND MR. CLAUDE GASCOIGNE.
Song, "Mon cœur s'ouvre à ta voix" (Samson und Delilah) Saint-Saëns.
MISS VIOLA HUBBARD.
ALLEGRO MODERATO From Quartet in D (Op. 2), Two Violine Viole and Violencello Borodine.

MR. E. ROWSBY WOOF, MISS JESSIE BOWATER, MR. JAMES T. LOCKYER, AND MR. B. WALTON O'DONNELL.

Theme in the form of Five (MSS.)—Pianoforte Paul Corder. (Goring Thomas Scholar.)

Frelude, Rhapsody, Mazurka, Elegy, Polonaise.

ME CLAUDE GASCOIGNE.

Andante Adagio Religioso (From Concerto in D minor.—) Vieuxtemps.

Miss VIOLET M. CLARKE.

Trio ... "E danzan su lor tombe" (La Gioconda) Ponchielli.

Miss IDA KAHN, Miss ESTHER TELLING, and Mr. DAVID BRAZELL.

Scherzo (from Trio in D minor (MS.)—Piano-) F. Margaret Bennett. (Student.)

MISS F. MARGARET BENNETT, MR. E. ROWSBY WOOF, AND MR. B. WALTON O'DONNELL.

ELIZABETHAN SONGS Battison Haynes.

"Her hair the net of golden wire"
"Thou sent'st to me a heart, was crowned"
"Come, O come, my life's delight"

MR. GEORGE CLOWSER.

Sixth Hungarian Rhapsody—Pianoforte Liszt.

Miss ROSAMOND LEY.



PROGRAMME.

THURSDAY, FEBRUARY 25, 1904.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

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TRIPLE CONCERTO (-(With Accompaniment for String Orchestra) ... Bach.

Pianoforte—Mr. HUBERT BATH.

Flute—Mr. CARL STEINER.

Violin—Miss IVY L. ST. AUBYN ANGOVE.

SONG ... "L'Amerò" (Il Re pastore) ... Mozart.

MISS PATRICIA PLOWMAN.

Violin Obbligato-Mr. E. ROWSBY WOOF.

**L'AMERÒ, sarò costante :
Fido sposo, e fido amante
Sol per lei sospirerò,
Tu si caro, e dolce oggetto.
La mia gioja, il mio diletto
La mia pace io troverò.

ALLEGRO (Op. 8)—Pianoforte ... Schumann.

Miss ALICE W. HOOKE.

RONDO FROM GRAND — Clarinet and Pianoforte ... Weber.

MR. S. HARTLEY BRAITHWAITE AND MR. CLAUDE GASCOIGNE.

SONG, "Mon cœur s'ouvre à ta voix " (Samson and Delilah)
Saint-Saëns.

Miss VIOLA HUBBARD.

ON cœur s'ouvre à ta voix Comme s'ouvrent les fleurs Aux baisers de l'aurore! Mais, ô mon bien aimé, Pour mieux sécher mes pleurs, Que ta voix parle encore!

Dis-moi qu'à Dalilah tu reviens pour jamais, Redis à ma tendresse Les serments d'autrefois, Ces serments que j'aimais! Ah! réponds à ma tendresse, Verse-moi l'ivresse!

Ainsi qu'on voit des blès Les épis onduler Sous la brise légère, Ainsi frémit mon cœur, Prêt à se consoler A ta voix qui m'est chère!

Lá flèche est moins rapide A porter le trépas, Que ne l'est ton amante A voler dans tes bras! Ah! réponds à ma tendresse, Verse-moi l'ivresse! English version.

As the flowers awaken
To Aurora's tender zephyr!
But say, O well-beloved,
No more I'll be forsaken,
Speak again, O speak for ever!

nishin.

O say that from Delilah
You never will part,
Your burning vows repeat;
Vows so dear to my heart,
Ah! once again do I implore thee!
Ah! once again, then say you adore me!

E'en as to whisp'ring winds
Sways the waving grain,
To and fro so gently moving;
So sways my trembling heart,
Consoling all its pain,
To thy voice so dear, so loving.

The arrow in its flight,
Is not swifter than I,
When, leaving all behind,
To your arms I fly,
Unto your arms I fly,

ALLEGRO MODERATO From Quartet in D (Op. 2), Two Violins, Viola, and Violoncello

Mr. E. ROWSBY WOOF, MISS JESSIE BOWATER, Mr. JAMES T. LOCKYER, AND Mr. B. WALTON O'DONNELL.

TRANSFORMATIONS on an Original Theme in the Form of Five Characteristic Pieces (MSS).—Pianoforte ... Paul Corder. (Goring Thomas Scholar.)

Prelude.
Rhapsody.
Mazurka.
Elegy.
Polonaise.

MR. CLAUDE GASCOIGNE.

ANDANTE From Concerto in ADAGIO RELIGIOSO D minor—Violin

Vieuxtemps.

MISS VIOLET M. CLARKE.

TRIO ... "E danzan su lor tombe" (La Gioconda) Ponchielli.

MISS IDA KAHN, MISS ESTHER TELLING, AND MR. DAVID BRAZELL.

Barnaba.

E la morte li guata!

E menstre s'erge il ceppo o la cuccagna,

Fra du colonne tesse la sua ragna,

Barnaba, il canta storie; e le sue file

Sono le corde di questo apparecchio.

Con lavorio sottile e di mano e d'orecchio

Colgo i tafàni al vol per conto dello Stato.

E mai non falla l'udito mio.

Coglier potessi per le mie brame e tosto una certa vaghissima farfalla!

Gioconda. Madre adorata, Vieni.

Barnaba. Eccola! Al posto.

La Cieca. Figlia, che reggi il tremulo piè che all'a velgià piega, beata è questa tenebra che alla tua man mi lega.

Figlia! tu canti agl'uomini le tue canzoni,

Io canto agl'angeli le mie orazioni,

Benedicendo l'ora e il destin, e sorridendo sul mio cammin.

Barnaba. Sovr'essa stendere la man grifagna!

Amarla e coglierla nella mia ragna!

Terribil estasi dell' alma mia!

Sta in guardia!

L'agile farfalla spia!

Gioconda. Vien! per securo tramite da me tu sei guidata,

Vien! ricomincia il placido corso la tua giornata.

Tu canti agl'angeli le tue orazioni,

Io canto agl'uomini le mie canzoni,

Benedicendo l'ora e il destino, e sorridendo sul mio cammin.

English version.

Barnaba.

BOVE their grave they're dancing!
Death upon them is stealing!
And while the reckless victims seek their pleasure,
Here I shall weave my nets for them at leisure,

Stories and songs and legends are attractions,

Whose pow'r no mortal e'er thinks of denying.

I watch the list'ning gad-flies, I note down all their actions,

And catch them while they're flying: Woe to them they're after!

My ear unfailing has work'd their ruin.

Ah! how I'm longing to make my captive at once, and securely, the wayward moth, Gioconda!

Gioconda. This way, dear mother, this way.

Barnaba. She is here! I'll hide me.

Peter

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La Cieca. Daughter, in thee my faltering steps find guidance and protection,

I gratefully bless the loss of sight that heightens thy fond affection.

Daughter, while thou unto mankind thy songs art singing,

To Heav'n my ceaseless pray'rs their flight are winging. For thee I pray, and render thanks to Fate, that left me sightless, yet not desolate.

Barnaba. With fiercest joy my soul would be enraptured.

If in my net she were securely captur'd!

The wildest ecstasies within me waken!

Beware thee!

Over thee the spy is watching!

Gioconda. Place thy dear hand once more in mine,

Thy steps I'm safely guiding,

Here recommence thy daily life;

In calm contentment gliding.

To Heav'n my ceaseless pray'rs their flight are winging,

While I unto mankind my songs am singing,

For thee I pray, and render thanks to Fate

That thou, though sightless, art not desolate.

(Printed by permission of Messrs. G. Ricordi & Co.)

SCHERZO FINALE (From Trio in D minor) (MS.)—Pianoforte, Violin, and Violoncello

F. Margaret Bennett.
(Student.)

MISS F. MARGARET BENNETT, MR. E. ROWSBY WOOF, AND MR. B. WALTON O'DONNELL.

ELIZABETHAN SONGS

Battison Haynes.

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(" Her Hair the net of Golden Wire"

"Thou sent'st to me a heart, was crown'd"

"Come, O come, my life's delight"

MR. GEORGE CLOWSER.

"HER HAIR THE NET OF GOLDEN WIRE."

**ER hair the net of golden wire, Wherein my heart, led by my wand'ring eyes, So fast entangled is, that in no wise It can nor will again retire; But rather will in that sweet bondage die Than break one hair to gain her liberty.

"THOU SENT'ST TO ME A HEART, WAS CROWN'D."

THOU sent'st to me a heart, was crown'd, I took it to be thine;

But when I saw it had a wound, I knew that heart was mine.

A bounty of a strange conceit!

To send mine own to me.

And send it in a worse estate

Than when it came to thee.

"COME, O COME, MY LIFE'S DELIGHT."

Come, O come, my life's delight!

Let me not in languor pine!

Love loves no delay; thy sight

The more enjoyed, the more divine.

Come, O come, and take from me The pain of being deprived of thee!

Thou all sweetness dost enclose In a little world of bliss;

Beauty guards thy looks, the rose

In them pure and eternal is.

Come then, O come, and make thy flight As swift to me as heav'nly light!

-From a Collection of A. H. Bullen.

SIXTH HUNGARIAN RHAPSODY—Pianoforte ... Liszt.

Miss ROSAMOND LEY.

PIANOFORTE BY C. BECHSTEIN.

A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

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to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete

Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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The Selection

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, Sterndale Bennett, Henry Blagrove, Frederick Corder, William William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

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the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS, EXHIBITIONERS, PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

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There are fifty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.		Subject.	Date of next Competition.
STERNDALE BENNETT		Any branch of Music	April, 1904
HENRY SMART		Composition or Organ	September, 1905
Liszi		Composition or Pianoforte	September, 1905
G. A. Macfarren	2.2	Composition	January, 1906
SIR MICHAEL COSTA		Composition	September, 1905
GORING THOMAS	1.	Composition	April, 1904
HINE PRIZE	414	Composition	Annually in Dec.
Westmorland		Singing	Annually in Dec
Parepa-Rosa		Singing	April, 1904
JOHN THOMAS	•	Singing and Instru- mental alternately	September, 1905
Sainton-Dolby		Singing	January, 1906
GEORGE MENCE SMITH		Singing	January, 1905
Ross	***	Singing	September, 1904
ANNE E. LLOYD EXHIBITION		Singing	Annually in July
POTTER EXHIBITION		Pianoforte	Annually in Dec.
LADY JENKINSON'S THALBERG		Pianoforte	March, 1904
ERARD CENTENARY		Pianoforte	
SIR JOHN GOSS		Organ	November, 1906
STAINER EXHIBITION		Organ	Annually in Sept.
MAUD MARY GOOCH		Organ	September, 1905
ERARD CENTENARY		Harp	- 147 1 1 1 1
SAINTON		Violin	September, 1906
Dove		Violin	September, 1906
BROUGHTON PACKER BATH		Violin	December, 1906
Wessely Exhibitions (two)		Violin	September, 1904
BROUGHTON PACKER BATH		Violoncello	December, 1906
Orchestral Instruments (six			January, 1907
Ross		Wind Instruments	September, 1904

SCHOLARSHIPS AND EXHIBITIONS—continued.

Scholarship.	Subject.	Date of next Competition.
Associated Board R.A.M. and R.C.M. (six)		November, 1904
ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
CAMPBELL CLARKE	Chosen by the Committee	September, 1906
Joseph Maas (independent of the Academy)	Singing	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

(REE)

PRIZES.

There are also the following twenty-eight Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition. CHARLES MORTIMER PRIZE for Composition.

Battison Haynes Prize for Composition.

PAREPA-ROSA PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

Walter Macfarren Medals (Two) for Pianoforte Playing. Frederick Westlake Prize for Pianoforte Playing.

Messrs. Tubbs' Prize for Violin Playing.

MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

R.A.M Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILLERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry.
THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded

triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

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This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

Elocution.

OPERATIC SINGING AND ACTING.

DRAMA.

DEIORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

Note.—With respect to the subjects in Italics, see p 22.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

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CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3a.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

- 4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.
 - 5.—Choral Singing Practice for one hour and a half per week.
- 6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organplaying).

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.
10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—											
For the Entr	ance F	lxamin	ation	0.252				£	s. 1	d. 0	
Di CD - D - C - I -								4	4	0	
Tuition Fees, for ordinary Curriculum, per Term								11	11	0	
Tuition Fees for the Curriculum set forth in par. 11 above											
(Wind I	nstrun	nents)					• •	7	7	0	
OPTIONAL SUBJECTS.											
Additional P	rincipa	al Stud	y—								
C	ne les	son per	week	(30 mir	nutes)		ы	4	4	0	
Two lessons per week (30 minutes each)								7	7	0	
Additional Second Study, one lesson per week								2	2	0	
Operatic Class (Ordinary Students								1	11	6	
1. 1.				continu			ects)	3	3	0	
Dramatic Class (Ordinary Students)							• • • • • •	2	2	0	
,, ,, (Students who discontinue all other subjects)							jects)	3	3	0	
Diction Class	3 *	•••	•••			•••	•••	1	1	0	
Elocution	•••	18.52						1	1	0	
Dancing	•••				5.00	(territ	•••	1	1	0	
Stage Dancin	ng		•••	***		·		1	1	0	
Deportment	•••		• • • •	100		•••	•••	0	15	0	
Fencing			***				***	1	11	6	
Italian	•••	•••	1	Married	* * * *			1	1	0	
French		***						1	1	0	
German	•••					1 1		1	1	0	

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1903-1904.

Michaelmas Term began Monday, 28th September, 1903, and closed on Saturday, 19th December, 1903.

Lent Term began Thursday, 14th January, 1904, and closes on

Wednesday, 30th March, 1904.

Midsummer Term begins Monday, 25th April, 1904, and closes on Saturday, 23rd July, 1904.

ENTRANCE EXAMINATIONS, 1904.

Entrance Examinations will be held :-

For the Midsummer Term, Thursday, 21st April, 1904, at 2. For the Midsummer Half-Term, Wednesday, 8th June, 1904, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

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For Principal Studies, Harmony, Sight Singing, Elecution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

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The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

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- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., the gift of his Widow				6			£ 50	s. 0	d. 0
Alma Mater Male-Voice Choir	•••						5	5	0
Anonymous, per Secretary							6	1	0
			***		Tu i		5	5	0
				***	***	•••	5	5	0
Bowen, E., Esq. (2nd donation)	***	• • •							1,000
Bowen, E, Esq. (3rd donation)	•••	•••		111		***	5	5	0
Chapman, Spencer, Esq	•••	•••	•••			•••	52		0
Corder, F., Esq., F.R.A.M.			***		***		1	1	0
Cummings, R., Esq., F.R.A.M.		***	*** 3.5	• • •		***	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M	• 10 - 1						2	0	0
Dobree, Bonamy, Esq			-22	111	11.5		10		0
Gill, C. H. Allen, Esq., F.R.A.M.							2	2	0
Goldsmid, Lady		•••	25.55				10	10	0
Gooch, H. Gordon, Esq., A.R.A.M.	(Austr	alia)					1	1	0
Haynes, Battison, Esq., the Beques	t of the	e late	***				100	0	0
Homan, E. Esq. (per Fred. Walker,	, Esq.)					***	52	10	0
Jewson, F. B., Esq., F.R.A.M. (dece	eased)						2	2	0
Macfarren, Sir G. A. (deceased)							5	5	0
Macfarren, Walter, Esq., F.R.A.M.							5	5	0
Macirone, Miss C. A., F.R.A.M.							1	1	0
									0
Mallam, Dalton, Esq	, = -						100	0 1	0
Margetson, Stewart, Esq			-				2	2	0
Maslin, Mr. and Mrs. Victor (in men									Ü
Rowland)						y	52	10	0
Maslin, Mr. and Mrs. Victor (in g		e for t	he kind		f Will				, S
Dorrell, Esq.)							52	10	0
Mayer, Daniel, Esq., J.P							5	5	0
Moorsom, Mrs							3	3	0
Osborne, G. A., Esq., Hon. R.A.M.	(decea	sed)					1	1	0
Ramsden, Archibald, Esq							105	0	0
Ramsden, Archibald, Esq. (2nd dor	nation)		1				100		0
Renshaw, J., Esq			Lance III	200			1	1	0
Robinson, Henry R. A., Esq., A.R.				سا پت	4 1		1	1	0
Royal Academy Musical Union								10	0
Royal Academy of Music—Net		of Co	***	oveties	Conc		10	10	V
17th May, 1894								10	2
Royal Academy of Music—The Ber Professor, and Fellow	quest o	f Wm	. Dorre	ll, Esq	., Stud	$_{\cdots}^{\mathrm{ent,}}$	ann	0	0
Sparrow, Charles E., Esq				255	5.11	2.50		14	0
Strathcona and Mount Royal, The			ord C	CM	2	• • • •	210	0	0
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Tertis, Lionel, Esq	***			***			1	1	0

Students' Aid ffund-continued.

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Threlfall, Thomas, Esq	***		***	***	***	***	105	0	0
Threlfall, Thomas, Esq. (2nd dona	tion)	***	***	***			105	0	0
Walters, Miss Charlotte				***		104	10	10	0
White, His Honour Judge F. Mead	lows (d	lecease	d)				5	5	0
Zimmermann, Miss Agnes, F.R.A.		***		1000		***	5	5	0
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Agnew, Philip L., Esq		- wit	144		***	.555	2	2	0
Barber, Mrs	***		19.60		112	444	12	12	0
Bláha, Josef, Esq., Hon. R.A.M.	***	49.4		2.00		1.59	1	1	0
Child, Miss Annie, A.R.A.M	***		1974-4		***	***	2	2	0
Cooper, Edward E., Esq		644	(8.08		100	244	5	5	0
Cummings, Rd., Esq., F.R.A.M.					733		6	6	0
Curwen, John Spencer, Esq., F.R.A.	A.M.		***			444	10	0	0
Fripp, Mrs. (per C. F. Reddie, Esq.	., A.R.	.AM.)	222		****	200	12	12	0
Gibson, A., Esq				***		***	1	1	0
Hambleton, J. E., Esq., A.R.A.M.				300			1	1	0
King, Frederic, Esq., Hon. R.A.M.					track		2	2	0
Macfarren, Walter, Esq., F.R.A.M.		1	***		101	144	3	3	0
Macrory, E., Esq., K.C., J.P				***	***	149401	2	2	0
Mathews, Ernest, Esq			744			***	1	1	0
Matthay, Tobias, Esq., F.R.A.M.				***	***		9	9	0
Mellersh, Mrs. Harold (in memory	of A.	Cooper					1	1	0
Parker, W. Frye, Esq., F.R.A.M.					144		2	2	0
Reddie, C. F., Esq., A.R.A.M.					***	***	3	3	0
Schloesser, Esq., Hon. R.A.M.					***		1	1	0
Tertis, Lionel, Esq., A.R.A.M.				1	200		1	1	0
Thomas, John, Esq., F.R.A.M.							1	1	0
Threlfall, Thomas, Esq			175	***		212	8	8	0
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Wessely, Hans, Esq., Hon. R.A.M.

Whitehouse, W. E., Esq., F.R.A.M....

Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)

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Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

change of acture	55, 610., 0	iy cciii	ig inc	Aı	nnua	al tions.		atio Life ripti	
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H.R.H. THE DUKE OF SAXE-COBURG		THA,	DUKE				70	0	0
of Edinburgh, K.G. (deceased)			•••				50	0	0
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Adair, Robert Shafto, Esq		•••	•••				26	5	0
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Cantab., F.R.A.M							3	3	0
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Camm, J. B. W., Esq.						1	1	0			
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Chitty, J. H. P., Esq.	***		***			1	1	0			
Clapshaw, Miss Amy C.	G., A.1	R.A.M.		*.1*	***	1	1	0			
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Cooper, Edward E., Esq					***				26	5	0
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Crowe, Mrs. George				***		1	1	0			
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Davies, Miss Jessie, A.R.				***		1	1	0			
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De Grey, Earl						2	2	0			
De Munck, Chev. Ernest	Hon	R A M				1	1	0			
De Rothschild, Alfred, E							10	Ď.			
Denza, Luigi, Esq.		***	•••	***		1	1	0			
Dewar, Professor James,	LL D	FRS			7.77	1	1	Ö			
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Dobree, Bonamy, Esq.			***	***		2 5	2 5	0	5	5	0
Donaldson, George, Esq.		•••		•••	•••	5	5	0			-
Drewett, Edwin, Esq.				***		1	1	0			
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Flack, Mrs. W. J				•••		1	1	0			
Fleming, Miss Fannie	***	•••	•••		***	1	1	0			
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Gibson, Alfred, Esq., Ho	n. R.A.	M.				1	1	0	.~	2	ш.
Gill, C. H. Allen, Esq., F						1	1	0			
Glenesk, The Right Hon									12	12	0
Goetz, Ludovic, Esq.						1	1	0			
Goldsmid, Louisa, Lady						2	2	0	5	0	0
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Greenish, Arthur J., Esq	., Mus.	D. Car	ntab., 1	C.R.A.N	VI.	1	1	0			
Grocers' Company	***	***	***	***			,	0	5	0	0
Gruliano, Madame	2.7.7			•••	•••	1	1	0			
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Hambleton, J. E., Esq.						1	1	0			
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Harrison, Miss Rose (Pu	pil of th	ie late	Frank	Mori)	***				12	12	0
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Hartvigson, Frits, Esq.,		A.M.			0.00	1	1	0			
Hazard, Miss Ada, A.R.A			• • •		4	1	1	0	7.0		0
Heap, Ralph, Esq. (dece			***		•••	- 1	4	0	12	12	0
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Herbert, Chas. J. J., Esq					• • •	1	1	0			
Higgins, H. V., Esq.		•••	***		•••	2	2	0			
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Howe, The Earl				•••		4	1	U	105	0	0
Hoyte, Wm. Stevenson, 1						1	1	0	100	-	U
Hume, W. W. F., Esq.									12	12	0
Hunter, James, Esq.									12		0
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In Memoriam, J. H., Nov			1862	•••	•••	- 1	7	0	1	1	0
Izard, Alfred E., Esq., A	.R.A.M			•••	•••	1	1	0			
J. O. C. (per Miss Jelf Sh	arn)								26	5	0
Jewson, W. A., Esq.			***	•••		1	1	0	20		
Jones, Howard, Esq.				***		î	1	0			
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Kemp, S., Esq., F.R.A.M	I.				***	1	1	0			
Kilmorey, The Right Hor	n. the E	Earl of	K.P.			2	2 1	0			
King, Frederic, Esq., Ho	n. R.A.	Μ.			***	1		0			
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Kipps, W. J., Esq., A.R.	A.M.		2.22			1	1	0			
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Knight, George S., Junr.								0	12	12	0
Knott, T. B., Esq., A.R.A		***		•••		1	1	0			
Korbay, Francis, Esq.	***	***		***	•••	1	1	0			
Lake, Herbert, Esq., A.R	A.M.					1	1	0			
Larkcom, Madame Agne						î	1	0			
Latham, Morton, Esq., 1						1	1	0	12	12	0
Leaf, Mrs. Charles	4.2						T. I.		2	0	0
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Lesingham, Henry, Esq	23.5	0.400	***		1	1	0			
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Lloyd, E. Turner, Esq	777	227	444	(400)	1	1	0			
Lonsdale, The Earl of (decease	d)		1.0	200				110	.5	0
Lowe, The Misses (Mayfield So	outhgate	9)		390				12	12	0
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Lucas, Arthur, Esq	***	***	•••	50.1	1	1	0			
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Mackenzie, Sir Alexander C., M	lus.D.,	LL.D	., F.R.	A.M.	1	1	0			
Mackenzie, H., Esq.		214	***	***				97	12	0
Mackway, Walter, Esq., A.R.A.	м.			9.9	1	1	0			-
Maclean, Dr. Chas., M.A.			***	***	1	1	0			
Macpherson, Charles, Esq., F.1	R.A.M.	***		***	1	1	0			
Macpherson, Stewart, Esq., F.I	R.A.M.		200		1	1	0			
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Martin, Sir George C., M.V.O.,	Mus.D	. Can	tuar.		1	1	0			
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Matthay, Tobias, Esq., F.R.A.N	1.		***		1	1	0			
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Miles, Percy H., Esq., A.R.A.M	Ι.				1	1	0	10	10	U
Mills, W. P., Esq	***		***		2	2	0			
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Morland, Sir F., Bart	***	***		1.17				36	15	0
Mortimer, Chas., Esq., J.P.					1	1	0		10	V
Morton, E., Esq., A.R.A.M.			***		1	î	0			
Mukle, Miss Annie V., A.R.A.M		***	224		2			12	19	0
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Needham, Dr. Joseph						3	0			
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Newman, Miss, in memory of the Nicholls, Edward W., Esq.			wman,		1	1	0_			
North, John, Esq., Bequest of the	ho loto	***	***	***	3	3	0	001	-0	Va.
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Oswald, Arthur, Esq., F.R.A.M.			444	***	1	1	0			

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Pickersgill-Cunliffe, Miss Katharine		10.00	•••	1		0			
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Robertson, Miss							12	12	0
Rodbard, Miss C., A R.A.M				1	1	0			
Rube, C., Esq							26	5	0
Rutson, John, Esq				3	3	0			
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Salomons, Sir David, Bart		•••	•••	5	5	0			
Sauret, Emile, Esq., Hon. R.A.M.		•••	•••	# 1	1	0			
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Schönberger, B., Esq				1	1	0			
Schuster, Leo F., Esq				2	2	0			
Shakespeare, W., Esq., F.R.A.M.				1	1	0			
Smith, Right Hon. W. H., M.P. (dece							12	12	0
Smith, R. Horton, Esq., K.C.				2	2	0			
Snook, Miss (deceased)	2046			47	0.77	20	26	5	0
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Soutten, B., Esq	•••		1601	1	1	Ö			
Speer, Charlton T., Esq., A.R.A.M.				1	1	U	26	5	0
Speer, Wm. H., Esq			***	9	9	0	20	J	U
Spottiswoode, Wm. Hugh, Esq.		***		3	3	0			
Sprague, Mrs	•••	•••	***	2	2	0			
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Stephens, Mrs				2	2	0			
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G.C.M.G							52	10	0
Tallant, Miss	Y 11 1-1.			1	1	0			
Tertis, Lionel, Esq., A.R.A.M	1			1	1	0			
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Thomas, John, Esq., F.R.A.M			•••	1	1	0			
Thomas, Miss Katie, A.R.A.M	***		•••	16.5	1	0			
Thomas, W. Henry, Esq		•••	•••	1					
Thompson, Arthur, Esq., F.R.A.M.	••			1	1	0	-	-	0
Thompson, Lady, F.R.A.M		***			-	0	5	5	0
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Tobin, Thomas John, Esq	***	***		1	1	0		U	0
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Treherne, Geo. G. T., Esq.			***	2	2	Ö			
Trevor, The Lord				~	~	0	5	-	0
Troup, Miss			174				19		0
Turpin, Dr. E. H., Hon. R.A.M.	***	100	***	1	1	0	12	12	0
Vincent, Sir William, Bart	**			1	1	0			
Vyvyan, Sir R. R., Bart. (deceased)	**		0.52				36	15	0
Waghorn, John, Esq		f ====		1	1	0			
Waghorn, Mrs	***	1 272		1	1	0			
Walenn, Herbert, Esq , A.R.A.M.				1	1				
Walker, Fred , Esq., Hon. R.A.M.	***	17.1	2.64	1		0			
Ward, Miss H		100	***	1	1	0			
Waterlow, Philip H., Esq.		***	5.0	1	1	0			
Watson Miss Danabal		***					5	5	0
Water Cin Thamas Dant		•••	***				12	12	0
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Concerto, No. 4, in D minor (1st movement)—Pianoforte Rubinstein.
MISS MARGARET BENNETT.
Song "Air des adieux" (Joan of Arc) Tschaïkowski.
MISS DOROTHY PURSER.
Scena (MS.) "Invocation" Hubert Bath.
Mr. DANIEL RICHARDS.
Fantasia on "The Tempest" (Lelio) Berlioz.
THE CHOIR.
Concerto in E flat—Violin Mozart.
Allegro Moderato.—Un poco adagio.—Rondo.
Mr. ROWSBY WOOF. (Wessely Exhibitioner.)
AIR Mozart.
MISS ETHEL LISTER. (Ada Lewis Scholar.)
Variations Symphoniques (Op. 23)—Violoncello Boëllmann.
Mr. B. WALTON O'DONNELL. (Ada Lewis Scholar.)
"Hiawatha's Vision" Coleridge-Taylor MR. DAVID BRAZELL.
Air "Inflammatus" (Stabat Mater) Dvorák
Miss GWLADYS ROBERTS (Westmoreland Scholar.)
Concertstück—Pianoforte Weber
Miss DOROTHY GRINSTEAD. (Associated Board Exhibitioner)
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PIANOFORTE BY C. BECHSTEIN.

PROGRAMME.

TUESDAY, MARCH 29, 1904.

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CONCERTO, No. 4, in D minor (1st movement)—Pianoforte
Rubinstein.

MISS MARGARET BENNETT.

SONG ...

"Air des adieux" (Joan of Arc)

Tschaïkowski.

MISS DOROTHY PURSER.

"AIR DES ADIEUX."

UI, Dieu le veut :
Je dois suivre ton ordre,
Obéir a ton appel, Sainte Vierge!
Pourquoi, mon cœur, pourquoi bats-tu si fort?
Pourquoi frémir?
L'effroi remplit mon âme.

Adieu forêts,
Adieu près fleuris, champs d'or.
Et vous paisibles vallons, Adieu!
Jeanne aujourd'hui vous dit à jamais, Adieu!
Oui pour toujours, Adieu!

Mes près fleuris, et mes forêts ombreuses, Vous fleurirez pour d'autres que pour moi. Adieu forêts, eau pure de la source, Je vais partir, et ne vous verrai plus, Jeanne vous fuit, et pour jamais.

O doux vallon où j'ai connu la joie!
Aujourd'hui je te quitte, doux vallon!
Et mes agneaux dans les vertes prairies,
Demanderont en vain leur guide.
Au champs d'honneur je dois guider les braves,
Cueillir les palmes sanglantes de la victoire.
Je vais où les voix m'appellent,
Voix saintes qui m'appellent;
Seigneur, vous voyez au fond de mon âme!
Mon cœur se brise, mon âme souffre,
Mon cœur se brise, mon cœur saigne!
O monts aimés, adieu, adieu forêts ombreuses,
Et vous paisibles vallons adieu!
Jeanne aujourd'hui vous dit a jamais, Adieu!
Oui pour toujours, Adieu!

Près fleuris, arbres verts,
Si chers a mon enfance,
Vous fleurirez pour d'autres que pour moi.
Adieu, mes champs, adieu, vallon, source pure,
Il faut partir, et pour toujours!
Ah! recevez mon éternel adieu!

SCENA (MS.) ... "Invocation" ... Hubert Bath.

MR. DANIEL RICHARDS.

Where is the spirit gone,

That past the reach of human sight
Like a swift breeze hath flown?

And the stars answered: We roll
In light and power on high,
But of the never-dying soul
Ask that which cannot die.

O many-toned and chainless wind,
Thou art a wanderer free;
Tell me if thou its place can find
Far over mount and sea?
And the wind murmured in reply:
The blue deep I have crossed
And met its barks and billows high,
But not what thou hast lost.

Ye clouds that gorgeously repose
Around the setting sun,
Answer: Have ye a home for those
Whose earthly race is run?
The bright clouds answered: We depart,
We vanish from the sky;
Ask what is deathless in thy heart
For that which cannot die.

Speak then, thou voice of God within,
Thou of the deep, low tone;
Answer me through life's restless din:
Where has the spirit flown?
And the voice answered: Be thou still,
Enough to know is given;
Clouds, winds and stars their part fulfil,
Thine is to trust in Heaven.

Felicia Hemans.

FANTASIA on "The Tempest" (Lelio) ... Berlioz.

THE CHOIR.

IRANDA, vien' chi te destinato sposo conoscerai l'amore, d'un novello viver l'aurora va spuntando per te. Addio. Mirando, edesso, e tuo sposo sii felice. Caliban horrido mostro te mi lo sdegno d'Ariello. Oh! Caliban tu parti, o Miranda, ei t'adduce tu parti noti vedrem ormai delle piaggie dell' aura nostra sede noi cercarem invanno lo splendente e dolce fiore che sulla terra miravan. Addio, Miranda, addio!

CONCERTO in E flat—Violin Mozart.

Allegro Moderato.—Un poco adagio.—Rondo.

Mr. E. ROWSBY WOOF.

(Wessely Exhibitioner.)

RECIT. AND AIR ... "Non mi dir" Mozart.

MISS ETHEL LISTER.

(Ada Lewis Scholar.)

RECIT.

RUDELE? Ah no, mio bene! Troppo mi spiace allontanarti un ben.

Che lungamente la nostr' alma desia? Ma il mondo, oh Dio! Non sedur la costanza del sensibil mio core. Abbastanza per te mi parla amore

AIR.

Non mi dir bell' idol mio, che son' io—crudel con te, Tu ben sai—quant' io t' amai, tu conosci la mia fè. Calma, calma, il tuo tormento, se di duol non vuoi ch' io mora, Forse, forse un giorno il Cielo ancora, sentirà, pietà di me!

English version.

3 CRUEL? Ah no, beloved one!
Deeply it grieves me thus to delay a joy so long the object of our souls' inmost longing.

I cannot, oh Heaven! Ne'er attempt the betrayal of my heart's fond devotion.

'Tis enough if for thee pleads my affection!

Tell me not, belovèd idol, cruel ever to thee am I!
Well thou knowest how I adore thee, thou beholdest all my faith,
Calm, oh! calm thy torments rending, if thou wouldst not see me
perish,

Heav'n, perchance, one day beholding, for my pain will pity feel.

VARIATIONS SYMPHONIQUES (Op. 23)—Violoncello

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Mr. B. WALTON O'DONNELL.

(Ada Lewis Scholar.)

"HIAWATHA'S VISION"

Max

... Coleridge-Taylor.

Mr. DAVID BRAZELL.

TRUE is all Iagoo tells us;
I have seen it in a vision,
Seen the great canoe with pinions,
Seen the people with white faces,
Seen the coming of this bearded
People of the wooden vessel,
From the regions of the morning,
From the shining land of Wabun.

"Gitche Manito, the Mighty,
The Great Spirit, the Creator,
Sends them hither on his errand,
Sends them to us with his message.
Wheresoe'er they move, before them
Swarms the stinging-fly, the Ahmo,
Swarms the bee, the honey-maker;
Wheresoe'er they tread, beneath them
Springs a flower unknown among us,
Springs the white-man's foot in blossom.

"Let us welcome, then, the strangers, Hail them as our friends and brothers, And the heart's right hand of friendship Give them when they come to see us. Gitche Manito, the Mighty, Said this to me in my vision.

"I beheld, too, in that vision All the secrets of the future, Of the distant days that shall be. I beheld the westward marches Of the unknown, crowded nations. All the land was full of people,
Restless, struggling, toiling, striving,
Speaking many tongues, yet feeling
But one heart-beat in their bosoms.
In the woodlands rang their axes,
Smoked their towns in all the valleys,
Over all the lakes and rivers
Rushed their great canoes of thunder.

"Then a darker, drearier vision
Passed before me, vague and cloud-like.
I beheld our nations scattered,
All forgetful of my counsels,
Weakened, warring with each other;
Saw the remnants of our people
Sweeping westward, wild and woeful,
Like the cloud-rack of a tempest,
Like the withered leaves of Autumn!"

AIR ... "Inflammatus" (Stabat Mater) ... Dvorák.

MISS GWLADYS ROBERTS. (Westmoreland Scholar.)

3 NFLAMMATUS et accensus, Per te, virgo, sim defensus In die judicii.

Fac me cruce custodiri, Morte Christi præmuniri, Confoveri gratiâ.

CONCERTSTÜCK-Pianoforte Weber.

MISS DOROTHY GRINSTEAD.

(Associated Board Exhibitioner.)

A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre"

Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

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Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students.

SCHOLARSHIPS AND EXHIBITIONS.

There are fifty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition. The Scholarships and Exhibitions comprise:—

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Scholarship.		Subject.	Date of next Competition.
STERNDALE BENNETT		Any branch of Music	April, 1904
HENRY SMART	••	Composition or	C 100#
Liszt		Organ Composition or	
		Pianoforte	. September, 1905
G. A. Macfarren		Composition	. January, 1906
SIR MICHAEL COSTA		Composition	. September, 1905
GORING THOMAS		Composition	. April, 1904
HINE PRIZE		Composition .	. Annually in Dec.
WESTMORLAND		Singing	. Annually in Dec.
Parepa-Rosa		Singing	. April, 1904
John Thomas		Singing and Instru mental alternately	
Sainton-Dolby		Singing	. January, 1906
GEORGE MENCE SMITH		Singing	January, 1905
Ross		Singing	September, 1904
ANNE E. LLOYD EXHIBITION		Singing	. Annually in July
POTTER EXHIBITION		Pianoforte	. Annually in Dec.
LADY JENKINSON'S THALBERO	·	Pianoforte	
ERARD CENTENARY		Pianoforte	
SIR JOHN GOSS		Organ	November, 1906
STAINER EXHIBITION		Organ	. Annually in Sept.
MAUD MARY GOOCH		Organ	. September, 1905
ERARD CENTENARY		Harp	
SAINTON		Violin	. September, 1906
Dove		Violin	. September, 1906
BROUGHTON PACKER BATH	. .	Violin	. December, 1906
Wessely Exhibitions (two		Violin	. September, 1904
BROUGHTON PACKER BATH		Violoncello	December 1000
ORCHESTRAL INSTRUMENTS (. January, 1907
Ross		Wind Instruments.	

SCHOLARSHIPS AND EXHIBITIONS—continued.

Scholarship.	Subject.	Date of next Competition.
Associated Board R.A.M. and R.C.M. (six)		November, 1904
ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
CAMPBELL CLARKE	Chosen by the Committee	September, 1906
JOSEPH MAAS (independent of the Academy)	Singing	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

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PRIZES.

There are also the following twenty-eight Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

Battison Haynes Prize for Composition.

PAREPA-ROSA PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

Frederick Westlake Prize for Pianoforte Playing.

Messrs. Tubbs' Prize for Violin Playing.

Messes. W. E. Hill & Sons' Prize for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M Club Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry. The Worshipful Company of Musicians' Medal (awarded

triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

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ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE. - With respect to the subjects in Italics, see p. 22.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CADENY

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing-Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-

playing).

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8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.
10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fe	:										
		£	s.	d.							
For the Entrance			•				1	1	0		
Balance of Entran	ce Fee	on beco	ming a	Studen	t		4	4	0		
Tuition Fees, for o		11	11	0							
Tuition Fees for th											
(Wind Instru		7	7	0							
	OPTIONAL SUBJECTS.										
Additional Princip	al Stud	y—			*						
One le	sson per	week	(30 mir	nutes)			4	4	0		
Two le	essons p	er week	(30 m	inutes e	ach)	*.*	7	7	0		
Additional Second	2	2	0								
Operatic Class (Or	1	11	6								
				e all oth		ects)	3	3	0		
Dramatic Class (O.				15.00		ورية في	2	2	0		
				ie all oth		jects)	3	3	0		
Diction Class*							1	1	0		
Elocution							1	1.	0		
Dancing							1	1	0		
Stage Dancing							1	1	0		
Deportment							0	15	0		
Fencing			***	T			1	11	6		
Italian							1	1	0		
French							1	1	0		
German	(*) * (*)					311	1	1	0		

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1903-1904.

Michaelmas Term began Monday, 28th September, 1903, and closed on Saturday, 19th December, 1903.

Lent Term began Thursday, 14th January, 1904, and closes on

Wednesday, 30th March, 1904.

Midsummer Term begins Monday, 25th April, 1904, and closes on Saturday, 23rd July, 1904.

ENTRANCE EXAMINATIONS, 1904.

Entrance Examinations will be held :-

For the Midsummer Term, Thursday, 21st April, 1904, at 2. For the Midsummer Half-Term, Wednesday, 8th June, 1904, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

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For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

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(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

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(j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31.18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Entry Fee (£1 1s.) for the September Examination is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., the gift of his Widow	of Glo	ucester 	Road,	Reger	it's Pai	rk,	£ 50	s. 0	d. 0
Alma Mater Male-Voice Choir							5	5	0
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Bowen, E., Esq							5	5	0
Bowen, E., Esq. (2nd donation)							5	5	0
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Cummings, R., Esq., F.R.A.M.	r	***	***	***			2	0	0
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Dobree, Bonamy, Esq	***	712	din A	1.00	***	•••	2	2	0
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Macfarren, Sir G. A. (deceased)	***	***	***	***			5	5	0
Macfarren, Walter, Esq., F.R.A.M		•••					5	5	0
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Mackenzie, Sir Alexander C., Mus.	D., LL.	D., F.	R.A.M				100	0	0
Mallam, Dalton, Esq							1	1	0
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Maslin, Mr. and Mrs. Victor (in mer	mory of	Mrs. I	E. Neth	erclift,	née Fa	nny			
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Dorrell, Esq.)			***				52	10	0
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Moorsom, Mrs							3	3	0
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Director of Choir-Training Class-H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.

Director of Junior Orchestra-F. Corder, F.R.A.M.

Director of Literary Examinations-Henry Lesingham.



THE ORCHESTRA.

first Violins.

Mr. Parker, W. Frye.+ (Principal.)

Miss Barnes, H.*

Mr. Boden.

Budd.*

Burgess.*

Miss Clark, V.*

Cook, L.

Dunk, S.*

Mr. Ebbs.*

Edwards.*

Miss Loriot.*

Mr. Reyre.*

Robjohns.*

Pritchard.*

Miss Sutton, N.*

" Scripps.*

Mr. Tibbetts.*

" Woof.*

Second Violins.

Mr. Szczepanowski, L. (Principal.)

Miss Alborough.*

Bassett.*

Bowater.*

Boyd.*

Caro.*

Clark, R.*

Fridlander.*

Hind.*

Hooke.*

Juler.*

Lewis, W.*

Owen, E.*

Price, A.*

Robjohns.*

Sawyer.*

Smith, S.*

Williams, W.*

Violas.

Mr. Hann, W. H.

(Principal.)

Addison, V.+

Channell, H.

Chapman, G. P.+

Chapman, A.

Creak, R. B.

Violas (continued).

Miss Lethaby.*

Mr. Lockyer.*

Starr, H. R.+

Tertis, L.+

'Cellos.

Mr. Hambleton, J. E.

(Principal.)

Carrodus, J.† Miss Colenso.*

Mr. Greening, W. S.*

Miss Griffiths, G.*

Mr. Hill, F. J.*

Mundy.*

O'Donnell, B.*

Park, K.*

Parker, B. P.+

Miss Poppé.*

Wyld.*

Double Basses.

Mr. Winterbottom, C. (Principal.)

Carrodus, E. A.

Griffiths, W.

Hobday, C.

Kendall, F.

Maney, E. F.+

Whitmore, E.

Wilkes, J. E. P.

Hlutes.

Mr. Steiner, J. C.

Miss Crump.*

Mr. Medicus, E.*

Diccolo.

Mr. Carrodus, W. O.

Oboes.

Mr. Malsch, W. M.

Miss Smith, M.*

Mr. Stanislaus, H.*

Cor Anglais.

Mr. Stanislaus, H.*

Clarinets.

Mr. Egerton, P.+ Braithwaite, S.*

Stuteley.*

Bassoons.

Mr. James, E. F.

James, W.

Busby, E. W.*

Contra Bassoon.

Mr. Conrad, W.

morns.

Mr. Borsdorf, A.

Brain, A. E.

Brain, A. E., Junr.*

Bowen, E. Y.* -

Borsdorf, O.*

Trumpets.

Mr. Solomon, J. J. †

Miss Fidler, C.*

Mr. Simon, I. L.

Trombones.

Mr. Colton, T. C.

Matt, A. E.

Matt, J.

Tuba.

Mr. Powis, R.

Tympani.

Mr. Bath, H.

Bass Drum.

Mr. Gardner, G. D.*

Cymbals.

Mr. Schroeder, J.

Blockenspiel.

Mr. Schroeder, J.

Side Drum.

Mr. Schroeder, J.

marps.

Mr. Butler, M. C.*

Miss Ydèn, A.*

Librarian.

Mr. Chapman, H. A.

* Student.

† Ex-Student.

↔ PROGRAMME. ఈ

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Concert Overture in G minor (MS.)	
(Sir Michael	Costa Scholar).
Recit. and Air "Non paventar" (Zauberflöte)	Mozart.
Miss CAROLINE HATCHARD (Campbell Clarke Scholar).	
Allegro Scherzando from Concerto in G minor Presto (Op. 22)—Pianoforte	Saint-Saëns.
Miss IRENE SCHARRER.	
Songs $ \left\{ \text{``Am stillen Herd''} \right\} (Meistersinger) $) Wagner.
Mr. BEN CALVERT.	
Concerto in F sharp minor (No. 1)—Violin	Wieniawski.
Miss IVY L. ST. AUBYN ANGOVE (Wessely Exhibitioner).	
Song "Ah! rendimi quel core"	Rossi.
Miss MILDRED JONES.	
CONCERTO III A (NO. 2) - I minorotte	Liszt.
Miss MARY BURGESS.	
Air "Ave Maria"	Max Bruch.
Miss AILEEN HODGSON.	
Fantasia, "Africa"—Pianoforte	Saint-Saëns.
Mr. VICTOR G. BOOTH.	1

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PROGRAMME.

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FRIDAY, JUNE 24, 1904.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

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Concert Overture in G minor (MS.) B. J. Dale (Sir Michael Costa Scholar).

RECIT. AND AIR, "Non paventar" (Zauberflöte) ... Mozart.

Miss CAROLINE HATCHARD

(Campbell Clarke Scholar).

RECIT.

**MON paventar, amabil figlio: nota m'è l'innocenza tua, la tua pietade: a te, saggio garzone, a te conviene di madre oppressa alleviar le pene.

ATR.

NFELICE, sconsolata, qui sospiro notte e di.
Ahi! la figlia sventurata, l' empio mostro mi rapi.

Le voci tremanti, i palpiti i piante, le vane difese, le stride, le offese, ancormi sonano d' intorno al cor.

Oh ciel! oh ciel! la misera gridò. A difenderti, Pamina, ahi! la madre non bastò.

Va! ritorna, ritorna al rapitore, tu mi puoi render la figlia. E se torni vincitore, gran mercede a te darò.

English version.

RECIT.

Be not afraid, O noble youth! Thy heart is stainless, gentle, brave. The mission shall be thine to help and comfort a sore bereaved mother in her anguish.

AIR.

My days, alas, are spent in sorrow,
For I have lost my daughter dear,
No joy without her can I borrow,
A miscreant her hence did bear.

With heart unconsenting,
I heard her lamenting,
Distracted with terror, resistance was hopeless,
To rescue her I had no power!
O help! was all that she could say.
No eye hath seen her from that hour
Her cruel fate I could not stay.
Thou shalt rescue my child from thraldom,
That noble task I thee assign!
And when as victor I can hail thee,
Her plighted love be ever thine.

Allegro Scherzando }

from Concerto in G minor (Op. 22)— Pianoforte ... Saint-Saëns. SONGS ... {"Am stillen Herd" } (Meistersinger) ... Wagner.

MR. BEN CALVERT.

"AM STILLEN HERD."

wenn Burg und Hof mir eingeschnei't,
wie einst der Lenz so lieblich lacht',
und wie er bald wohl neu erwacht',
ein altes Buch, vom Ahn' vermacht,
gab das mir oft zu lesen:
Herr Walther von der Vogelweid',
der ist mein Meister gewesen.

Wann dann die Flur vom Frost befreit, und wiederkehrt die Sommerszeit, was einst in langer Winternacht das alte Buch mir kund gemacht, das schallte laut in Waldespracht, das hört' ich hell erklingen: im Wald dort auf der Vogelweid', da lernt' ich auch das Singen.

Was Winternacht, was Waldes Pracht, was Buch und Hain mich wiesen; was Dichter Sanges Wundermacht mir heimlich wollt' erschliessen; was Rosses Schritt beim Waffen-Ritt. was Reihen-Tanz bei heitrem Schanz mir sinnend gab zu lauschen: gilt es des Lebens höchsten Preis um Sang mir einzutauschen, zu eig'nem Wort, und eig'ner Weis' will einig mir es fliessen, als Meistersang, ob den ich weiss, euch Meistern sich ergiessen.

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English version.

By silent hearth in winter-tide,
When house and hall in snow did hide,
How once the Spring so sweetly smiled
And soon should wake to glory mild,
An ancient book my sire compiled
Set all before me duly:
Sir Walther von der Vogelweid
Has been my master, truly.

Yes, when the fields the frost defied
Beneath returning summer tide,
What once in dreary winter's night
Within that book I read aright,
Now pealed aloud through forest bright:
I heard the music ringing.
The wood before the Vogelweid'—
'Twas there I learnt my singing.

What winter night, What wood so bright, What book and Nature brought me, What Poet-Songs of magic might Mysteriously have taught me, On horses' tramp, On field and camp, On knights arrayed For war-parade, My mind its pow'rs exerted: So now life's highest prize by me Must be to Song converted. Each word and tone, my own alone, I will attempt to sing you:— A Master-Song, if such it be, My Masters, I will bring you.

"FANGET AN!"

CANGET an! So rief der Lenz in den Wald, dass laut es ihn durchhallt: und wie in fern'ren Wellen der Hall von dannen flieht. von weither nah't ein Schwellen. das mächtig näher zieht; es schwillt und schallt. es tönt der Wald von holder Stimmen Gemenge; nun laut und hell schon nah' zur Stell', wie wächst der Schwall! Wie Glockenhall ertos't des Jubels Gedränge! Der Wald. wie bald antwortet' er dem Ruf. der neu ihm Leben schuf. stimmte an das süsse Lenzes-Lied!-

In einer Dornenhecken, von Neid und Gram verzehrt, musst' er sich da verstecken, der Winter, Grimm-bewehrt: von dürrem Laub umrauscht, er lauert da und lauscht, wie er das frohe Singen zu Schaden könnte bringen.—

Doch; fanget an!
So rief es mir in die Brust,
als noch ich von Liebe nicht wusst'.
Da fühlt' ich's tief sich regen.
als weckt' es mich aus dem Traum;

mein Herz mit bebenden Schlägen erfüllte des Busen's Raum: das Blut, es wall't mit Allgewalt, geschwellt von neuem Gefühle; aus warmer Nacht mit Uebermacht schwillt mir zum Meer der Seufzer Heer in wildem Wonne-Gewühle: die Brust mit Lust antwortet sie dem Ruf, der neu ihr Leben schuf: stimmt nun an das hehre Liebes-Lied!

English version.

Now begin!— So cries through woodlands the Spring, And makes them loudly ring: Then, as to distance urging, The echoes ripple thence, From far there comes a surging That swells with pow'r intense: It booms and bounds, The forest sounds With thousand heavenly voices; Now loud and clear, Approaching near, The murmurs steal Like bells that peal: Exultant Nature rejoices! This call, How all The wood an answer makes, As life again awakes, Pouring forth A tender song of Spring!—

There, like a hiding craven, With hate and envy torn.
Althorny hedge his haven, Sits Winter, all forlorn.
In withered leaves array'd His lurking head is laid; He seeks the joyous singing To sorrow to be bringing.

But-" Now begin!" So cried a voice in my breast Ere aught of Love's nature I guess'd; There stirred a deep emotion And waked me, as I had slept: My heart with throbbing commotion My bosom's restraint o'erlept: My blood did course With giant force To novel sensations soaring: From warmth of night With boundless might Sighs hurried me Towards the sea, The pent-up passion outpouring: The call How all My breast an answer makes, As life anew it takes, Pouring forth A glorious lay of Love!

Song ... "Ah! rendimi quel core" ... Rossi.

MISS MILDRED JONES.

H! rendimi quel core, rendimi quell' amore a me inspirato.
Il tuo fu il mio pensiere, tuo sempre il mio volere.
Ed or crudel perchè m' hai tu lasciato? abbandonato?
Ma qual cosa sarà quella felicità che nell' unirmi a te m' hai rivelato!

Concerto in A (No. 2)—Pianoforte Liszt.

MISS MARY BURGESS.

Air "Ave Maria" ... Max Bruch.

MISS AILEEN HODGSON.

VE Maria, Königin! Ave Maria!
O schreite durch der Nächte Schoos
Auf weichen Sohlen, licht umflossen,
Die du so oft in's wunde Herz—
Trostreichen Balsam mir gegossen!
Der Sturm braust überdie Haide dahin,
O komm, erleuchte meinen Sinn!
Maria, ich bin ein Rohr im Winde,
Hilf deinem Kinde!

Ave Maria, Königin! Ave Maria!
Wo weilst du, Geliebter, in schrecklichem Dunkel?
Wer bettet dein Haupt zu erquickender Ruh',—
Wer deckt dich mit liebenden Armen zu?
Und weicht die Nacht,
Wer schirmt dich im Getümmel der Schlacht?

Pfeil' und Lanzen fallen wie Schlossen, Weh' mir! weh mir! Ausgegossen Auf der unsern ehernen Wall der Rosse Schwall! Sie brausen heran, Heiland der Welt! Norman! Norman! Er wankt, er fällt!

Ave Maria, Königin! Ave Maria!
Hin durch die Meerflut wandelst du,
Und es verstummt ihr wildes Tosen!
Du lächelst, und aus Fels und Dorn,
Erblühen sommerliche Rosen,
Wir sind ein Nichts mit uns'rer Macht!
Sei uns're Wehr in heisser Schlacht!
Die du liebst, bewahre vor Schaden,
Du bist voll Gnaden!
Ave Maria, Königin! Ave Maria!

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English version.

Ave Maria, Queen of Light! Ave Maria!
O, from the lap of night come forth
With gentle steps, thy light revealing,
Thou who dost comfort wounded hearts,
Bringing sweet balsam for healing!
The storm roars over the trees without rest,
O come, give peace unto my breast!
Madonna, I'm but a reed before thee,
Help, I implore thee!

Ave Maria, Queen of Light! Ave Maria!
Where art thou, beloved? in horrible darkness?
Who'll pillow thy head in refreshing sleep?
Who in her caressing arms will keep?
When night is o'er,
Who'll shield thee from the battle's roar?
Darts and arrows like hailstones rattle,
Horror! Horror! Slain in battle,
In our serried ranks they fall beyond recall!
The foe rushes on; Saviour of men!
Norman! Norman! He faints, he falls!

Ave Maria, Queen of Light! Ave Maria!
When thou dost move o'er the raging sea,
The angry billows cease their booming;
Thou smilest, verdant grows the waste,
The desert like the rose is blooming!
We are as nought with all our power,
Be thou our help in battle's hour!
Grant thy succour efficacious,
Madonna gracious!
Ave Maria, Queen of Light! Ave Maria!

Fantasia, "Africa" -- Pianoforte

Saint-Saëns.

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MR. VICTOR G. BOOTH.



A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

Sains.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

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were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre"

Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter. 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

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Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS, EXHIBITIONERS, PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

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ationel. De same There are fifty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition. The Scholarships and Exhibitions comprise:—

Scholarship.		Subjec	M.		Date of next Competition.
STERNDALE BENNETT		Any branch	of Mu	sic	April, 1906
HENRY SMART	2.5	Composition	n or		
T			**	* *	September, 1905
Liszt	••	Composition			September, 1905
G. A MACFARREN	14131	Compositio		440	January, 1906
SIR MICHAEL COSTA		Compositio			September, 1905
Goring Thomas		Compositio			April, 1907
HINE PRIZE		Compositio			Annually in Dec.
WESTMORLAND					Annually in Dec.
PAREPA-ROSA	GE IX	711	THE IN		April, 1906
John Thomas	**	Singing an			distinction and the second
		mental al		ly	September, 1905
Sainton-Dolby	**	Singing		SWEET.	January, 1906
GEORGE MENCE SMITH	9.6	Singing	**		January, 1905
Ross		Singing			September, 1904
ANNE E. LLOYD EXHIBITION		Singing	**		Annually in July
POTTER EXHIBITION		Pianoforte			Annually in Dec.
LADY JENKINSON'S THALBERG		Pianoforte	ul Si	4.74	
ERARD CENTENARY		Pianoforte			September, 1904
Sir John Goss		Organ			November, 1906
STAINER EXHIBITION		Organ			Annually in Sept.
MAUD MARY GOOCH		Organ		J o	September, 1905
ERARD CENTENARY		Harp		7. 4	paid relade -
SAINTON	7.	Violin	TUR IN		September, 1904
Dove		Violin	July 1		September, 1906
BROUGHTON PACKER BATH		Violin			December, 1906
Wessely Exhibitions (one)		Violin			September, 1904
BROUGHTON PACKER BATH	ii) ii	Violoncello			December, 1906
ORCHESTRAL INSTRUMENTS (SI		rotonocho	illian.		January, 1907
Poss	A)	Wind Instru	uments	The	September, 1904
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SCHOLARSHIPS AND EXHIBITIONS-continued.

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Scholarship.	Subject.	Date of next Competition.
Associated Board R.A.M. and R.C.M. (six)		November, 1904
ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
CAMPBELL CLARKE	Chosen by the Committee	September, 1906
JOSEPH MAAS (independent of the Academy)	Singing	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-eight Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition. CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

Goldberg Prize for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

Messrs. Tubbs' Prize for Violin Playing.

Messrs. W. E. Hill & Sons' Prize for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M CLUB PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry. THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded

triennially).

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PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 25.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 32), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

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Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 26.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE. - With respect to the subjects in Italics, see p. 26.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

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Drama, is the of an addition

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly indivi-

dual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

38.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

 Choir Training (for Students whose principal study is Organplaying).

8. Orchestral Practice—Four hours and a half per week, if suf-

ficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.
10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 23, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 24 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :-												
For the Entra	nce T	Examina	ation					£ 1	s. 1	d. 0		
Balance of En					Studen	t		4	4	0		
Tuition Fees,	for or	dinary	Curricu	ılum, p	er Terr	n		11	11	0		
Tuition Fees												
(Wind In	7	7	0									
Additional Pr	OPTIONAL SUBJECTS. Additional Principal Study—											
0	ne les	son per	week ((30 mir	utes)			4	4	0		
T	wo le	ssons pe	er week	(30 m	inutes e	each)		7	7	0		
Additional Se	2	2	0									
Operatic Class (Ordinary Students)										6		
,, ,,	(Sta	idents w	ho disc	continu	e all oth	ersubj	ects)	3	3	0		
Dramatic Cla	ss (Oı	dinary	Studen	ts)				2	2	0		
,, ,,	(St	udents v	vho dis	continu	e all oth	ier subj	ects)	3	3	0		
Diction Class	3*			•••			•••	1	1	0		
Elocution					•••			1	1	0		
Dancing						•••		1	1	0		
Stage Dancin	ng		**(*)		•••	•••		1	1	0		
Deportment		•••	• • •		•••	•••		0	15	0		
Fencing						12.22	• • • •	1	11	6		
Italian	•••	•••				•••	•••	1	1	0		
French					•••	***		1	1	0		
German		•••	•••			•••		1	1	0		

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1903-1904.

Michaelmas Term began Monday, 28th September, 1903, and closed on Saturday, 19th December, 1903.

Lent Term began Thursday, 14th January, 1904, and closed on

Wednesday, 30th March, 1904.

Midsummer Term began Monday, 25th April, 1904, and closes on Saturday, 23rd July, 1904.

ENTRANCE EXAMINATIONS, 1904.

Entrance Examinations were held:-

For the Midsummer Term, Thursday, 21st April, 1904, at 2. For the Midsummer Half-Term, Wednesday, 8th June, 1904, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

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For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

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EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

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The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 850 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 20.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

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- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

(h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

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- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Fee (£5 5s.) for the September Examination is 30th June.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

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of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

INCOLUMN TO THE TENT	2000 AM									
In memory of John Hollier,			acester		Regen	t's Par	k,	£ 50	s. 0	d. 0
the gift of his Widow Alma Mater Male-Voice Choir		**						5	5	0
			•••	***				6	1	0
Anonymous, per Secretary								5	5	0
Bowen, E., Esq						***		5	5	0
Bowen, E., Esq. (2nd donation			***	***	***	***		5	5	0
Bowen, E., Esq. (3rd donation		***						52		0
Chapman, Spencer, Esq			•••	•••	•••	5.00	•••	1	1	0
Corder, F., Esq., F.R.A.M.		•••	•••	•••	•••	•••	•••	1	1	0
Cummings, R., Esq., F.R.A.M		•••	•••		•••		• • •			0
Curwen, J. Spencer, Esq., F.R.	R.A.M.		•••	***	***		•••	2	0	
Dobree, Bonamy, Esq			•••	2.00		••		10		0
Gill, C. H. Allen, Esq., F.R.A.	.м.	•••		***			***	2	2	0
Goldsmid, Lady	•			***			•••	10		0
Gooch, H. Gordon, Esq., A.R.	A.M.	(Austra	alia)				•••	1	1	0
Haynes, Battison, Esq., the Be	equest	of the	late		•••		•••	100	0	0
Homan, E. Esq. (per Fred. W	alker,	Esq.)				•••		52		0
Jewson, F. B., Esq., F.R.A.M.	. (dece	eased)						2	2	0
Macfarren, Sir G. A. (deceased								5	5	0
Macfarren, Walter, Esq., F.R.	1111							5	5	0
Macirone, Miss C. A., F.R.A.								1	1	0
Mackenzie, Sir Alexander C.,		D., LL.	D., F.	R.A.M.		+**		100	0	0
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Margetson, Stewart, Esq								2	2	0
Maslin, Mr. and Mrs. Victor (in					erclift.	née Fa	nny			
Rowland)						***		52	10	0
Maslin, Mr and Mrs. Victor	(in gr	ratitud	e for t	he kind	lness o	f Willi	am			
Dorrell, Esq.)				•••				52	10	0
Mayer, Daniel, Esq., J.P.			care L	***	****	***		5	5	0
Moorsom, Mrs		***				10.00		3	3	0
Osborne, G. A., Esq., Hon. R	.A.M.	(decea	sed)	***				1	1	0
Ramsden, Archibald, Esq.		***			***	****		105	0	0
Ramsden, Archibald, Esq. (2r	nd dor	nation)						100	0	0
D 1 T D					444			1	1	0
Robinson, Henry R. A., Esq.,	A.R.	A.M.						1	1	0
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Royal Academy of Music-				ommem	oration	Cond	ert.			
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Royal Academy of Music-T	he Be	quest c	of Wm	. Dorre	ll, Esq	., Stud	ent,	0.0		
Professor, and Fellow		•••		***		•••		200	0	0
Sparrow, Charles E., Esq.								3	14	0
Strathcona and Mount Royal	, The	Right	Hon.	Lord		***	20.00	210	0	0
Tertis, Lionel, Esq								1	1	0

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Students' Aid Fund-continued.

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Threlfall, Thomas, Esq. (2nd dona	tion)	4.8.9	244		***	100	105	0	0
Walters, Miss Charlotte	***		***	1111	(8.00)	+++	100	10	10	0
White, His Honour Judge			lecease	d)		244	99.	5	5	0
Zimmermann, Miss Agne	s, F.R.A.	Μ.		20.0	1000	***	9.00	- 5	5	0
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Agnew, Philip L., Esq.	***	***	300-1	100		314	1900	2	2	0
Barber, Mrs	***	***	1.000		***	111		4	4	0
Bláha, Josef, Esq., Hon.	R.A.M.	194	444		***			1	1	0
Child, Miss Annie, A.R.A	.M	744	42.5		***	***	(0.00)	2	2	0
Cooper, Edward E., Esq.	***		2.4.4		***		0.00	5	5	0
Cummings, Rd., Esq., F.1	R.A.M.	***	1,000	***	***	***		6	6	0
Curwen, John Spencer, E	sq., F.R.	I.M.	***		700	***	***	10	0	0
Farren, Wm., Esq	***		400	1994	***	33.4	456	- 1	1	0
Fripp, Mrs. (per C. F. Re	ddie, Esq	., A.R	.AM.)		100	7.11		4	4	0
021 1 77	***			***	*1.5	144	1000	1	1	0
Hambleton, J. E., Esq., A	A.R.A.M.				670	***	200	1	1	0
King, Frederic, Esq., Hor				124	***	***	***	6	6	0
Macfarren, Walter, Esq.,			114			444		1	1	0
Macrory, E., Esq., K.C.,	J.P	111	500	***	***	144		2	2	0
Mal D	***	***	144	242		242		1	1	0
Matthay, Tobias, Esq., F.	R.A.M.	***			4.84	***	- 140	9	9	0
Mellersh, Mrs. Harold (in		of A.	Cooper	Key,	Esq., I	M.D.)	4.0	1	1	0
Parker, W. Frye, Esq., I			0000				-	2	2	0
Reddie, C. F., Esq., A.R.	A.M.	***	1.0				20	2	2	0
Schloesser, Esq., Hon. R.	A.M.	188	424		444		41	1	1	0
Tertis, Lionel, Esq., A.R.		i kee	releas		***			1	1	0
Thomas, John, Esq., F.R.		***	100					- 1	1	0
Threlfall, Thomas, Esq.			1000					8	8	0
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Whitehouse, W. E., Esq., F.R.A.M.... 1 1 0

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Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

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				£	S.	d.	£	S.	d.
HIS MOST GRACIOUS MAJESTY THE KI	NG			25	0	0			
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Andantino, quas Allegro molto	i Allegretto } from Octet in F ((Op. 1	17) Gad	le.
	The ENSEMBLE CLASS.			
"Autumn" (Sea	asons, No. 3)—Harp	***	John Thoma	15.
	Miss VIOLET GARTON.			
Song	" La Cloche "		Saint-Saën	.8
	Miss GWLADYS ROBERTS. (Westmorland Scholar.)			
Introduction an	ED RONDO CAPRICCIOSO—Violin		Saint-Saën	s.
	Miss GLADYS CLARK (Dove Scholar.)			
Song	"An die Leyer"		Schuber	t.
	Mr. MARCUS THOMSON. (Ada Lewis Scholar.)			
Scherzo in B fla	t minor—Pianoforte		Chopi	n.
	Miss HILDA PEPPERCORN. (Associated Board Exhibitioner.)			
Song	"O, bid your faithful Ariel fly	#	Linle	y.
	Miss EDITH H. COISH.			
	LE from Quartet in F (Op. 96)—	Two	Violins, Dvord	k.
Miss IVY L.	ST. AUBYN ANGOVE, Mr. E. RO F. LOCKYER, and Mr. B. WALTO	WSBY	WOOF,	

Songs (MSS.) ... \{ "The Three Shadows" \} Archibald Tester (Student).

Mr. PHILIP SIMMONS. (Ross Scholar.)

Sonata in D-Violin and Viola Leclair.

Miss NORA GRAY and Mr. JAMES T. LOCKYER.

AT THE PIANOFORTE—MISS MARY S. BURGESS.

Duet from Carmen... Bizet.

Miss AILEEN HODGSON and Mr. LINDSEY SQUIRE.

"Invitation à la Valse" Weber.

(Arranged for Two Pianofortes by F. Corder.)

Miss IRENE SCHARRER and Miss MYRA HESS.

CONDUCTOR OF THE ENSEMBLE CLASS:

PROFESSOR WILLY HESS, Hon. R.A.M.



PROGRAMME.

THURSDAY, JULY 21, 1904.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

ANDANTINO, QUASI ALLEGRETTO ALLEGRO MOLTO E CON FUOCO from Octet in F (Op. 17)

Gade.

THE ENSEMBLE CLASS.

"AUTUMN" (Seasons, No. 3)—Harp ... John Thomas.

Miss VIOLET GARTON.

SONG "La Cloche" ... Saint-Saëns.

Miss GWLADYS ROBERTS.
(Westmorland Scholar.)

Whence thy deep voice descends o'er the roofs which vibrate, Oh! bell hung far above in the midst of the storm-cloud, By thy great rolling sway often shaken and bowed,
Just now thou art asleep in shadow, and nought gleams
'Neath thine arched roof above where thy sound's hushed in dreams! Oh! while a spirit now who to the upward soaring,
Silent as even thou, is o'er thy silence poring,
Feel'st thou by that instinct, sweet and subtle within
Which reveals evermore to a sister her twin?
That while now falls asleep the dim twilight slow fading,
A soul is near to thee, not less than thou vibrating,
Who doth often itself give a sad solemn cry,
And doth mourn in its love as thou do'st in the sky.

INTRODUCTION AND RONDO CAPRICCIOSO—Violin Saint-Sains.

MISS GLADYS CLARK.

(Dove Scholar.)

SONG "An die Leyer" ... Schubert.

MR. MARCUS THOMSON.

(Ada Lewis Scholar.)

RECIT.

CH will von Atreus' Söhnen,
Von Kadmus will ich singen!
Doch meine Saiten tönen
Nur Liebe im Erklingen,
Ich tauschte um die Saiten,
Die Leyer möcht' ich tauschen!
Alcideus Sieges schreiten
Sollt' ihrer Macht entrauschen!

AIR.

Doch auch die Saiten tönen, Nur Liebe im Erklingen, So lebt denn wohl, Herzen! Denn meine Saiten tönen, Statt Helden Sang zu droben, Nur liebe im Erklingen.

English version.

Of Kadmus be my singing,
Yet ever all my thrill'd chords
Is rich love only ringing.

Another lyre I seize then,

The traitor chords are sunder'd.

Alcides, victor marching,

Should o'er their breadth have thunder'd.

Yet still are all my thrill'd chords

With rich love only ringing.

So, then, farewell, ye heroes,
For spells by mighty charming
Are all my songs disarming,
With rich love only ringing.

Male

SCHERZO in B flat minor-Pianoforte Chopin.

Miss HILDA PEPPERCORN.

(Associated Board Exhibitioner.)

SONG ... "O, bid your faithful Ariel fly" Linley.

Miss EDITH H. COISH.

BID your faithful Ariel fly
To the farthest Indian sky!
And then, at thy afresh command,
I'll traverse o'er the silver sand.
I'll climb the mountains, plunge the deep,
I, like mortals, never sleep.
I'll do your task, whate'er it be,
Not with ill-will, but merrily.

LENTO AND FINALE from Quartet in F (Op. 96)—Two Violins, Viola and Violoncello Dvorák.

MISS IVY L. ST. AUBYN ANGOVE,

MR. E. ROWSBY WOOF, MR. JAMES T. LOCKYER, AND

MR. B. WALTON O'DONNELL.

SONGS (MSS.) ... "The Three Shadows" ... Archibald Tester (STUDENT).

MR. PHILIP SIMMONS.

(Ross Scholar.)

"THE THREE SHADOWS."

J LOOKED and saw your eyes in the shadow of your hair,
As a traveller sees the stream in the shadow of the wood,
And I said, my faint heart sighs, ah, me! to linger there
To drink deep and to dream in that sweet solitude.

D

I looked and saw your heart in the shadow of your eyes,
As a seeker sees the gold in the shadow of the stream,
And I said, ah, me! what art should win the immortal prize
Whose want must make life cold, and heaven a hollow dream.

I looked and saw your love in the shadow of your heart,
As a diver sees the pearl in the shadow of the sea;
And I murmured, not above my breath, but all apart,
Ah! you can love true, girl, and is your love for me?

Rossetti.

"TO ONE I LOVE."

A garden nook, not far from thy domain;
That there, with heart and voice and poet-book
I may be true to thee, and, passion-fain,
Rehearse the songs of nature once again.
The songs of Cynthia, wandering by the brook,
To soothe the raptures of a lover's pain,
And those of Phyllis with her shepherd's crook.
I die to serve thee, and for this alone,
To be thy bard-elect from day to day,
I would forego the right to fill a throne,
I would consent to be the famine-prey
Of some fierce pard, if, ere the night were flown,
I could subdue thy spirit to my sway.

Eric Mackay.

SONATA in D-Violin and Viola

Leclair.

MISS NORA GRAY AND MR. JAMES T. LOCKYER.

AT THE PIANOFORTE-MISS MARY S. BURGESS.

DUET from Carmen ...

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Ten.

Biret.

MISS AILEEN HODGSON AND MR. LINDSEY SQUIRE.

Don José. Speak to me of my mother.

Micaela. A messenger from her

I bring to you, my brother, this kind letter.

Don José. And then?

Micaela. She also bids me say

She sends this purse to help your scanty pay.

And then, I fear to tell you,

She sent you something else as well

better far than gold.

She sent a message too, that loving message must be told.

Don José. That something else she sent by you.

Micaela. I will give it you that which she sent by me.

We had quitted the church, when, pausing on the way,

She gave me a kiss, and thus did say:

Micaela, to Seville your steps quickly bend,

The journey is not long, and when you reach its end

Go seek my darling son, my José. Tell him that his mother still fondly

Thinks of him by night and by day,

Longs in her arms once more to fold him;

Pardons his faults and loves alway.

And that this every word, my darling,

You will unto José repeat;

Then give him the kiss I give you,

And his heart the pure kiss will greet.

Don José. 'Tis a kiss from my mother.

Micaela. 'Tis a kiss for her son José,

That kiss I give and then my task is done.

Don José. My mother I behold, the village smiles before me,
O vision bright of childhood's days,
On you enchanted I gaze.
You fill with joy my heart,
A blissful spell steals o'er me.

Micaela. Don José. O! vision bright of childhood's happy days, &c.

"INVITATION À LA VALSE"

t old

Weber.

(Arranged for Two Pianofortes by F. Corder.)

MISS IRENE SCHARRER AND MISS MYRA HESS.

CONDUCTOR OF THE ENSEMBLE CLASS:

PROFESSOR WILLY HESS, Hon. R.A.M.



A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic "Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

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Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elecution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre"

Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and Wis!

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the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same

privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students.

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SCHOLARSHIPS AND EXHIBITIONS.

There are fifty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition. The Scholarships and Exhibitions comprise:—

	Scholarship.		Subject.		Date of next Competition.
	STERNDALE BENNETT		Any branch of Mus	sic	April, 1906
s.	BAUME (MANX) SCHOLARSHIP		Any branch of Mus	ic	September, 1904
	HENRY SMART		Composition or Organ		September, 1905
	Liszt		Composition or Pianoforte		September, 1905
	G. A. Macfarren		Commonistan		January, 1906
	SIR MICHAEL COSTA		Commentation		September, 1905
	GORING THOMAS		Codemontation		April, 1907
	HINE PRIZE		C		Annually in Dec.
	WESTMORLAND		CI.		Annually in Dec.
	Parepa-Rosa		Ofmaton		April, 1906
	JOHN THOMAS		Singing and Instrumental alternatel	u- v	September, 1905
	SAINTON-DOLBY		Cimalana		September, 1904
	GEORGE MENCE SMITH		Otherstown		January, 1905
	Ross		Ota-sta-		September, 1904
	ANNE E. LLOYD EXHIBITION		g: ·		Annually in July
	POTTER EXHIBITION		Discontinue		Annually in Dec.
	LADY JENKINSON'S THALBERG		Disconfinite	• •	Annually in 1766.
	The same Comments	* *			C
	C. T C.				September, 1904
	C	* *			November, 1906
	W W G	* *			Annually in Sept.
	Davis C	••	**		September, 1905
	C		W22 - 32		September, 1904
	Dove	**	X22 - 12		September, 1904 September, 1906
	BROUGHTON PACKER BATH		N11 11	* 15	December, 1906
	Wessely Exhibitions (one)	**	771 - 11	94	September, 1904
	BROUGHTON PACKER BATH	**	377 1 11	*	December, 1904
	ORCHESTRAL INSTRUMENTS (SI	x)			January, 1907
	Ross		Wind Instruments.		September, 1904
	CONTROL OF THE PARTY OF THE PAR	* *	mu indiminitio.		polytomocal root

SCHOLARSHIPS AND EXHIBITIONS-continued.

Scholarship.	Subject.	Date of next Competition.
ASSOCIATED BOARD R.A.M. and R.C.M. (six)	Cl hr the	November, 1904
ADA Lewis (fifteen; five annually)	Chosen by the Committee	September
CAMPBELL CLARKE	Chosen by the Committee	September, 1906
JOSEPH MAAS (independent of the Academy)	Singing	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

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There are also the following twenty-nine Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition. CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

Messrs. Tubbs' Prize for Violin Playing.

Messes. W. E. Hill & Sons' Prize for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M CLUB PRIZE for various branches of study.

Rube Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.
THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded

triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

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The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

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The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

 Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly indivi-

dual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing-Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)— One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-

playing).

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.
10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fee	:-								
For the Entrance E	xamir	ation					£	s. 1	<i>d</i> .
Balance of Entranc			ming a	Studer	ıt		4	4	0
Tuition Fees, for or							11	11	0
Tuition Fees for the	bove								
(Wind Instrum	ents)					•••	7	7	0
Additional Principa									
One less	son pe	r week	(30 min	nutes)			4	4	0
Two les	sons p	er week	(30 m	inutes e	each)		7	7	0
Additional Second	Study,	one les	sson pe	r week			2	2	0
Operatic Class (Ord		1	11	6					
				e all otl	iersubj	ects)	3	3	0
Dramatic Class (Ord			11				2	2	0
	dents	who dis	continu	ie all otl	ier subj	ects)	3	3	0
Diction Class*	• • •	•••	•••	•••	•••	•••	1	1	0
Elocution			•••			•••	1	1	0
Dancing	•••		•••	•••	•••		1	1	0
Stage Dancing		•••	•••		•••		1	1	0
		•••		•••	•••	•••	0	15	0
		•••		•••	•••	•••	1	11	6
Italian	• • • •		1		•••	•••	1	1	0
French				•••	•••	• • •	1	1	0
German	•••	•••	•••		•••	•••	1	1	0

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee.
Students who enter at the Half-Term pay half the Tuition Fees
for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1904-1905.

Michaelmas Term begins Thursday, 22nd September, 1904, and closes on Wednesday, 14th December, 1904.

Lent Term begins Thursday, 12th January, 1905, and closes on

WEDNESDAY, 5th APRIL, 1905.

Midsummer Term begins Monday, 1st May, 1905, and closes on Saturday, 22nd July, 1905.

ENTRANCE EXAMINATIONS, 1904-1905.

Entrance Examinations will be held :-

For the Michaelmas Term, Monday, 19th September, 1904, at 9.30.

For the Michaelmas Half-Term, Monday, 31st October, 1904, at 3.

For the Lent Term, Monday, 9th January, 1905, at 2.

For the Lent Half-Term, Monday, 20th February, 1905, at 3.

For the Midsummer Term, Friday, 28th April, 1905, at 2.

For the Midsummer Half-Term, Wednesday, 7th June, 1905, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

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For Principal Studies, Harmony, Sight Singing, Elecution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

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THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

(h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

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- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31.18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Fee (£5 5s.) for the September Examination is 30th June.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

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of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

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In memory of John Hollier, Esq.,	of Glo	ucester	r Road,	Reger	ıt's Par	k,	£	s.	d.
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	***	•••		•••	•••	•••	5	5	0.
	•••				144		6	1	0
		•••			* * .		5	5	0
Bowen, E., Esq. (2nd donation)			***	(4)4.4	*41		5	5	0
Bowen, E., Esq. (3rd donation)	•••						5	5	0
Chapman, Spencer, Esq					F		52	10	0
Corder, F., Esq., F.R.A.M						19	1	1	0
Cummings, R., Esq., F.R.A.M.							1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.							2	0	0
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Whitehouse, W. E., Esq., F.R.A.M....

Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)

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Chitty, The Right Hon.			(decea	sed)					52	10	0
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Clapshaw, Miss Amy C.	G., A.1	R.A.M.	***	***	***	1	1	0			
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Marshall, J., Esq	144	***	111				10	10	- 1
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1810

The Royal Academy of Music.

ANNUAL PRIZE DISTRIBUTION, 1904.

The Annual Distribution of prizes to students of the Royal Academy of Music took place on Friday, July 22, 1904, in the Queen's Hall, Langham Place, which was well filled by the students and their friends. Madame Melba, who presented the awards, was received, on her arrival, by members of the Governing Bodies, and a beautiful bouquet of pink roses was handed to her by Miss Myra Hess (one of the "Ada Lewis" scholars). There were present, among others: Mr. Ernest Mathews, Mr. Charles Mortimer, Dr. Charles Oldham, Mr. Leo F. Schuster, Mr. Geo. G. T. Treherne, Mr. Thomas Threlfall (Chairman of the Committee of Management), Mr. and Mrs. E. E. Cooper, Mr. and Mrs. Corder, Sir George Donaldson, Mr. Walter Macfarren, Mr. and Mrs. Alberto Randegger, Mr. John Thomas, Comme. F. Paolo Tosti, Mr. and Mrs. Fred Walker, Mr. and Mrs. Hans Wessely, Mr. B. Albert, Mr. F. Arnold, Mr. S. F. Blakiston;

Miss Annie Child, Mr. C. Copland, Mr. R. Cummings, Mr. Ffrangeon-Davies, Mr. H. R. Eyers, Mr. H. Farjeon, Mr. W. Fitton, Mr. and Mrs. Allen Gill, Dr. A. J. Greenish, Mr. Fred. Griffith, Mr. A. E. Izard, Mr. and Mrs. Fred King, Mr. T. B. Knott, Mr. H. Lake, Madame Larkcom, Mr. H. Lesingham, Mr. E. Lévi, Mr. and Mrs. McEwen, Mr. P. H. Miles, Mr. E. Morton, Mr. A. Newstead, Mr. and Mrs. Oswald, Mr. Frye Parker, Mr. E. Pezze, Mr. A. P. Pelluet, Mr. C. F. Reddie, Mr. and Mrs. Rose, Mr. B. Soutten, Mr. R. Steggall, Mr. A. Thompson, Mr. H. Walenn, Mr. and Mrs. Webbe, Mr. C. Whitemore, and F. W. Renaut (Secretary).

The following selection of music was performed by the students:—

TWO CANONS for Female Voices (written for the occasion)

F. Corder.

Sung by a Selected Choir.

Accompanied by Seven Harpists.

Conducted by the Composer.

"INVITATION À LA VALSE" (arranged for Two
Pianofortes by F. Corder) Weber.

SONATA in C major for Two Violins and Figured Bass J. S. Bach.

Played by Sixty Violin Students.

The Principal delivered his annual address as follows: Madame Melba, ladies, and gentlemen, you must have observed that it is the fate of a prima donna to be oppressed by calamity, chiefly in the last act, and the famous singer who has just been greeted so warmly on her first visit to our School has had many painful experiences on the operatic stage. (Laughter.) As Marguerite she has been cast into prison, as Juliet she has lingered among the tombs, and in "La Bohème" she has endured the pinch of poverty and exceedingly poor health. (More laughter.) Therefore I deeply

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regret being compelled to put her to the severest and most cruel trial of all when I ask her to exercise her well-known good humour and patiently listen to me for a minute or two. It is a poor return for her kindness, I know. I feel like the wicked basso who generally provides most of the operatic mischief. may be a very good fellow; he really does not like it, and is glad when the curtain falls. Our students know, I think, that I am not naturally cruel, and I have said this much only in explanation of my present attitude towards Madame Melba. As it happens, I need not detain her very long, for the year which has sped has not been prolific of any very important incidents or exciting occurrences, and although this fact may be disadvantageous to me as a speaker, I do not in the least regret it as Principal. There is not much more than a very simple and plain record of work done - I am sure with advantage to our students and credit to their professors (Cheers)—to submit to you to-day; and that in itself is sufficiently grateful to compensate for the absence of anything more impressive or surprising. Unhappily we have not escaped that touch of misfortune which narrows the circle of friends and colleagues whose countenance, encouragement, and assistance we are accustomed to look for and prize. We miss, sadly miss, the face of one of our most active Directors, whose cheerful presence and exceptionally happy nature were always welcome and assuring to the Governing Bodies. The genial Irishman who served this Institution so well for many years—first as Committeeman, then as Director, and finally as a Member of the Associated Board—took a keen and active interest in its welfare; and although his death is felt deeply in many circles, I venture to think that none had greater cause to deplore the loss of a sincere friend than we had when Mr. Edmund Macrory (the popular King's Counsel) was taken away. (Hear, hear.) The list of our professors also will no more know a prominent name, that of an eminent flautist and excellent teacher, Mr. A. P. Vivian. His sudden death created a vacancy which has been filled by another of our own ex-students and equally well-known artist, Mr. Fred. Griffith. Only just a few

weeks ago we lost one more excellent professor in the ranks of wind instruments in Mr. Thomas Colton. Well, these buffets and blows, however sore, serve to remind us of the ever-present necessity of maintaining such a school "young in limb, in judgment old"; that new blood and vigour are requisites which may not be ignored if it is to live usefully, and creditably do its duty in its day. that end gaps have been filled, new appointments offered and accepted, which will, I know, meet approval. The retiring list of old colleagues which I had to read last year was not a short one. On the present occasion the tally of new names is even longer, for not less than nine have been added to the list of our professors. I may mention two strangers—by birth, not by reputation. In the first place, Mr. Benno Schönberger's and Dr. Lierhammer's are names which play and sing for themselves. (Cheers.) The remaining seven are our own countrymen, and a very prominent one among them is Mr. Ffrangeon-Davies, who gives such leisure from public work as he has to the teaching of his art. The rest of the new professors have received their education at the old School where they now teach. Mr. Griffith, already mentioned, Messrs. W. H. Bell and Harry Farjeon as notable students of composition here gave many proofs of their ability, and Messrs. Claude Pollard, Cuthbert Whitemore, and Arthur Newstead are pianists of mark, already earning in public the confidence the Academy has shown in them. You will perceive that in making these selections our own boys have not been forgotten. (Cheers.) They are in the majority even. There is no special credit or virtue claimed in pointing to this fact, except perhaps that as a general or rather a national habit there seems no immediate danger of the system being carried to excess. Although I am aware that our household affairs are not without interest to many here, I have no intention of inflicting a kind of "Sinfonia Domestica" upon you. But our little community has its own home-sympathies and cares which touch it very nearly at times. We have occasionally our invalids to think of, and we can ill spare such "strong men" as, for instance, Dr. Richards, from their accustomed place. After his long and dangerous illness he will

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happily, resume his seat at the organ in October. (Cheers.) And only those who know the demands made upon our respective constitutions can realise what the prolonged absence of a well-tried and able secretary means. His locum tenens, Mr. Bell, has indeed done his utmost—and that is much—to minimise the difficulties of the situation; but I should be forgetful of his great services and devotion to the Academy if I did not cordially welcome Mr. Renaut's presence among us to-day. (Cheers.) There is now present a gentleman whose name is so closely identified with English music and musicians that we have long ago ceased to think of him except as one of ourselves. Let me quote a short extract from an address which has just been signed by his colleagues of the Royal College and Academy of Music. "A number of your friends consider it meet to mark the completion of your fiftieth year of active musical life in England by some demonstration of personal regard and Apart from your widely-acknowledged powers as an esteem. exceptionally successful professor of singing, you are prominently distinguished in many other branches of the art on whose behalf you have laboured in a truly cosmopolitan and liberal spirit in our country during the greater portion of a long and busy life." Then it goes on to say, "It is thought that this most fitting moment to acknowledge a gratitude, which has always been felt, should not be permitted to pass without offering some record of thanks to a master and friend." (Cheers.) You may have guessed that all this is addressed to Mr. Alberto Randegger on his musical jubilee in Great Britain. It is a statement "at large," but we of the Academy might very well specialise our obligations, were he not here to listen, since he has given us of his best during the past thirty-six years. (Cheers.) He may not thank me for dragging him from the obscurity his modesty delights in, but our congratulations and thanks, as he hears, are much too sincere to let him grudge me the pleasure I have in doing Before I turn to the immediate business of the day, I would point with satisfaction to the fact that the additional premises we were able to secure recently, while greatly relieving the pressure of discomfort we have endured for years, have also enabled us to

remove the professors and students of Harmony and Composition from the inharmonious din in which they previously worked to regions of grateful silence and perfectly Elysian tranquillity. But I wish I could say that the additional, and very considerable, expenditure of rent and other liabilities which increase correspondingly with the needs of the Institution were as highly appreciated by our Honorary Treasurer. In fact, the ancient and venerable combination of buildings in which we live reminds me of one of those fabled dragons of old, whose unappeasable maw claimed a certain number of victims (virgins for choice) every year. (Laughter.) Only our monster, no fable by any means, prefers to be fed with fat cheques, which might be better bestowed in the cause of musical education, and it would certainly be a relief if some St. George would come riding along and put an end to his annual taxation on During this coming year we are not to be exempt our means. either, for the Committee has wisely decided to provide the concert room with a couple of new exits, leading to different streets, which will enable the professors to disperse more quickly when the performances do not happen to reach their expected and desired mark. I may now, according to custom, proceed to mention the gainers of a couple of prizes which are given to-day for the first time—the first, an annual one most kindly endowed by a relative and known as the Anne E. Lloyd Exhibition, to be awarded to that student who, in addition to his or her merits as a vocalist, evinces the best musicianship. Six names were reported in their order of merit, and endorsed by the Examiners in the Singing Department, the claim of musicianship being finally settled by the number of marks gained in the Elements of Music Examination, with the result that the Exhibition goes to Miss Ethel Mary Lister. (Cheers.) The other, of Twenty Pounds for excellence in String Quartet playing, was offered by our good friend and Member of Committee, Mr. Charles Rube, and will be divided between a team composed of Miss Angove and Messrs. Woof, Lockyer, and O'Donnel. (Cheers.) Mr. Rube gives another prize next year in some other department yet to be selected. It is also part of my duty to announce the winners

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o three other prizes, because their selection is one of the doubtful privileges enjoyed by the Principal. The Dove Prize, one of the distinctions of the School, is awarded to a talented student who. not only during the present year, but for several years past, has earned it by his industry and punctilious sense of duty. His music has often been given at our Chamber and Orchestral Concerts, and also in connection with our dramatic performances, as becomes a holder of the Goring Thomas Scholarship. He now leaves us, and I wish all success to Paul Corder. (Cheers.) Finally, there are the two medals which the Society for the Encouragement of the Fine Arts annually allows me to award. The first, for the performance of instrumental music, is given to Miss Angove, a prominent violin student (Cheers), and the second, for vocal or dramatic excellence, is to be handed to Miss Ethel Mary Lister. (Cheers.) These three awards invariably cause me much thought, because many qualities and virtues—or the want of them—have to be carefully and fairly weighed. So I am glad to perceive by these sounds that the choice in each case has been a happy one. In one respect this is a record year for the students, as the presiding genius will presently perceive; inasmuch as she will be asked to present sixty more medals than ever have been taken on any previous occasion. This is mainly accounted for by the agreeable fact that in all the Lower Divisions of the many branches taught the standard has been reached more easily. Every composer knows the value of a good Coda, and I have always been fortunate enough to conclude my "piece" with some cheerful melos, which has generally taken the form of announcing the acquisition by the Academy of what Mr. Wemmick calls "portable property." This time is happily no exception to the Apart from the fact that one of the most valuable pianoforte Scholarships, enjoyed by many students in succession, is again to be renewed by our generous friend Mr. Daniel Mayer (Cheers), to whom we owe the well-known Erard Scholarship, I can also tell of an entirely new one. Its conditions, in a nutshell, are that the holders shall have some connection by birth with natives or inhabitants of the Isle of Man, and that it is open in any branch

This is a wide net, not easy to cast, but we hope that a of music. good fish may be secured. I ought to say that although the Scholarship comes from Man, it is also eligible for Woman. (Laughter.) It will be called the Baume (Manx) Scholarship. The trustees have met our suggestions in a liberal spirit, and the Island, which has already produced its famous novelist, has now, I trust, a chance of producing a musician. (Cheers.) Madame Melba has just intimated that she will give a prize (for the next five successive years) bearing her name, for the encouragement of singing in the English language, and she has chosen the English Ballad as the medium best fitted to carry out her intention. (Cheers.) It will be competed for during the next year sometime. The details and limitations I need not enter into now, except to say that it will be open both to contralto and soprano singers. In fact, the handsome gift is divided into two prizes of £25 each. (Cheers.) You see that the list of Scholarships is a rich one; and what is more gratifying than to witness this growing need for the advancement of Musical Culture? In a recent instance it took the unique shape of an "Angelina Goetz Library" containing the fullest of full scores that any modern student may wish to see. They are now open to him. And one of the notable events of the musical year, to my thinking, was the first concert given under the auspices of the Palmer Trust Fund in St. James's Hall in May last. (Hear, hear.) The governing purpose of this Fund is to provide the younger native composers with an opportunity of having their works publicly performed, and this privilege is, irrespective of the Schools, within reach of all worthy a hearing. But not all at once, of course. That concert proved the progressive tendencies of our English music schools. Quite a number of our talented students figured favourably on the first tremendous and tempestuous programme. (Cheers.) It is very natural that the thought of the generous donor, Mr. Ernest Palmer (who is a member of the R.C.M. Council), should fly in a south-westerly direction. But we of the R.A.M. are grateful indeed to enjoy a share of the general benefits of the scheme, and only too pleased if we can in any way assist in

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its administration. The great responsibilities connected with such a trust can hardly arouse in any one a wish to break the least little bit of the Tenth Commandment. On the contrary, they only kindle a desire to be of use. Now the very liberality of the gift and the thoughtfulness of this new device to assist young musicians prompt me to point out that in these days much, indeed everything, is done for the student while he is a student. There are scholarships, prizes, exhibitions, public appearances, chances for many, which we of the earlier days -not so long ago either -dreamed about and struggled for. But much of this care for his welfare seems to cease with his studentship. Perhaps the time has now come when some of this good-will and foresight may be made to flow into broader and wider channels, may very suitably be directed to some of the many anomalies, deficiencies and shortcomings which obtain with regard to our music and musicians, and which are still to be remedied before these excellent intentions towards native art can produce the results they are evidently designed to bring about. Money alone will not do it. Sympathy, interest, broader and perhaps fairer views, more outlet and room, private and public employment of our own people, and better protection of brain work would be of real service. (Cheers.) These are not problems which the Music Schools can or ought to be expected to solve. Their solution lies much deeper down than we can dig; our duties, and I venture to think they are being fairly well done, point in other directions. But it is ill marching, as Omar Khayyam has it, "to the sound of a distant drum," and it might do no harm if that encouraging instrument were a trifle more audible to the young recruits. However, success will surely come to them, if they work for it and deserve it. Meanwhile let them appreciate the uncommonly full measure of assistance which is now afforded in the earlier stages of their career. And now, Madame Melba, my friends here are very anxious to get a nearer glimpse of what complete success in their art really looks like. It is so brilliantly personified in yourself that I shall now ask you to gratify their curiosity by stepping closer to them. (Laughter and cheers.) You will speedily learn that your welcome presence is a vast encouragement to them all. (Loud cheers.)

Madame Melba was then conducted on to the platform and at once proceeded to distribute the prizes to the successful students.

Mr. Threlfall, at the conclusion of the presentations, said: Madame Melba, ladies, and gentlemen, Royalty has on more than one occasion honoured the Royal Academy of Music by being present at our distribution of prizes. To-day the Academy has the privilege of the presence of a "Queen of Song." (Cheers.) When we hear her we listen and admire, and wonder and worship, and the reception which Madame Melba always has—and I am sure she will admit that the one we have given her to-day has not been wanting in warmth—shows how completely she occupies the throne in the hearts of all of us. (Cheers.) It is good, and it is especially good for our students here, to be brought into personal contact, as the Principal so well put it, with the highest and best of artistic excellence, and I could not help thinking when I noticed the remarkable and admirable way in which every item of the musical programme was given by the students to-day (Cheers), that the presence of Madame Melba fired them with an ambition to attain to something of that artistic excellence which she holds so easily. (Cheers.) We are all greatly indebted to Madame Melba for her kindness in coming to distribute the awards. (Cheers.) I never saw it more genially and more gracefully done, and though I may tell you, in the strictest confidence, that Madame Melba informed me before she came to the platform that she was feeling extremely nervous, I watched her closely during the proceedings and it appeared to me that she was enjoying herself very much. (Laughter.) I am quite sure that we all did. (Hear, hear.) I will not detain you longer, but will only ask you to give Madame Melba a cordial vote of thanks for coming here to-day, and to show your hearty acknowledgment of her great generosity to the Royal Academy of Music in the gift which has been announced by the Principal. (Cheers.)

Madame Melba, in response to the cheers, rose and bowed her acknowledgments.

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The Principal said: Madame Melba has entrusted me with her reply. I know that you would all have liked to hear her voice (Cheers), but I am afraid that I must act as a sort of phonograph, although a very bad one. However, it is not my fault, and I will not waste time in making further excuses. Here is Madame Melba's reply:—

Mr. Threlfall, ladies, and gentlemen, I thank you very sincerely for your cordiality and good-will. To all who are interested in the musical art, and to all who have the welfare of our race at heart, it must be a matter of great joy that the love of music and a just discernment of the true from the false are undoubtedly making rapid growth among the British public. To this golden result the Royal Academy of Music has contributed and is contributing in no mean degree; and I assure you that I deeply appreciate the honour of having been invited to-day to distribute the prizes to its successful students. (Cheers.) To the prize-winners I present my best congratulations, while to those who have this year not achieved success I would like to offer my sympathy and encouragement to further effort. Ladies and gentlemen, I again thank you for your kindness with all my heart. (Cheers.)

The proceedings then terminated with the "National Anthem," cheers being afterwards given for the Principal.

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THE

ALLEGRO MODERATO SCHERZO (ALLEGRO) - from Octet in E flat (Op. 8) for strings

Mendelss Mendelssohn. Mr. E. ROWSBY WOOF, Miss JESSIE BOWATER, Miss A. M. PRICE, Miss ELSIE W. OWEN, Mr. JAMES T. LOCKYER, Miss REBECCA T. CLARKE, Mr. BERTRAM W. O'DONNELL, and Mr. KENNETH PARK. "Mignon's Song" ... Goring Thomas. Song Miss MAUDE THORNTON (George Mence Smith Scholar). Mendelssohn. Fantasia in F sharp minor—Pianoforte ... Miss MYRA HESS (Ada Lewis Scholar). ... "Memories" ... Goring Thomas. Song Mr. PHILIP SIMMONS. Wieniawski. Polonaise in A- Violin Miss HILDA F. M. BARNES. Songs { "Schwebe, schwebe" } ... Liszt.

Miss CAROLINE G. HATCHARD (Campbell Clarke Scholar).

Ballade in F-Pianoforte Chopin.

Miss GLADYS LAW.

FIRST MOVEMENT from Trio in E flat (MS.)—Pianoforte, Violin, and Violoncello ... Zénie Weisberg (Student).

Miss ZÉNIE WEISBERG, Mr. E. ROWSBY WOOF, and Mr. BERTRAM W. O'DONNELL.

THREE CELTIC SONGS (MS.)

"Eilidh, my fawn"
"Closing Doors"
"At the last"

Arnold E. Trevor Bax
(Macfarren Scholar).

Miss ETHEL M. LISTER (Annie E. LLoyd Exhibitioner.)

Adagio Allegro - from Sonata in A (No. 6)—Violoncello... Boccherini.

Mr. BERTRAM W. O'DONNELL. (Orchestral Scholar).

Songs {"Vieni, oh Cara" ("Lascia amor" (Orlando)} Handel.

Mr. F. PERCIVAL DRIVER (Ada Lewis Scholar).

Chaconne (Op. 150)—Two Pianofortes Raff.

Miss DOROTHY GRINSTEAD and Miss MARJORIE WIGLEY.



PROGRAMME.

Chopin.

MONDAY, NOVEMBER 21, 1904.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

ALLEGRO MODERATO SCHERZO (ALLEGRO) —from Octet in E flat (Op. 8) for strings Mendelssohn.

MR. E. ROWSBY WOOF, MISS JESSIE BOWATER,

MISS A. M. PRICE, MISS ELSIE W. OWEN,

MR. JAMES T. LOCKYER, MISS REBECCA T. CLARKE,

MR. BERTRAM W. O'DONNELL AND MR. KENNETH PARK.

SONG ... "Mignon's Song" ... Goring Thomas.

MISS MAUDE THORNTON

(George Mence Smith Scholar).

" MIGNON'S SONG."

NOW'ST thou the land where bloom the citron bow'rs, Where the gold orange lights the dusky grove? High waves the laurel there, the myrtle flowers, And thro' a dark blue heaven the sweet winds rove. Know'st thou it well that land? There, there with thee, Oh friend! oh loved one! fain my steps would flee.

Know'st thou the mountain? High its bridge is hung, Where the mule seeks thro' mist and cloud his way; There lie the dragon race deep caves among, O'er beetling rocks there foams the torrent spray. Know'st thou it well? 'Tis there, 'tis there, Ah, there lies my path. Oh father! let us flee.

Know'st thou the dwelling? There the pillars rise,
Soft shines the hall, the painted chambers glow;
And forms of marble seem with pitying eyes
To say, "Poor child, what thus has wrought thee woe?"
Know'st thou it well, that land? There with thee,
Oh my protector, homewards might I flee.

Mrs. Hemans.

FANTASIA in F sharp minor—Pianoforte ... Mendelssohn.

MISS MYRA HESS (Ada Lewis Scholar).

SONG ... "Memories" ... Goring Thomas.

Mr. PHILIP SIMMONS.

" MEMORIES."

That ever bloom'd in love's fair bow'r. But roses soonest fall beneath
The cruel winds' destructive breath;
So young and so early fled—
Yet love still lives,
Tho' its idol is dead.
The saddest thoughts may seem to fade
Their bitterest pangs by others stay'd;
But though the voice rings high
The heart beats low,
And murmurs soft apart.
So young and so early fled.

Miss HILDA F. M. BARNES.

SONGS { "Schwebe, schwebe" } Liszt.

MISS CAROLINE G. HATCHARD

(Campbell Clarke Scholar).

"SCHWEBE, SCHWEBE,"

CHWEBE, schwebe, blaues Auge,
Unabwendbar ob den meinen,
Einen Frühling wirk' und webe
Rings um mich in leichten Scheinen.
Klinge, klinge süsse Stimme,
An mein Herzen Tongewimmel,
Trag auf deinen Engelschwingen
Mich Verwandelten gen Himmel.

Jüngst noch Nacht und Winter war es.
Nun ist's plötzlich Tag geworden,
Tag und Mai, ein wunderbares
Sein, in Strahlen und Accorden,
Überall ein Hoffnungs-Schiller,
Ein verheissend Frühlingswetter,
Blüthenwellen, Lerchentriller,
Nachtigallen Lustgeschmetter.
Lass o lass ihn nicht vergeh'n,
Diesen Letzten Lenz der Erde,
Bis ich seinen Blumen seh'n,
Seinen Früchte brechen werde.

"JUGENDGLÜCK."

SÜSSER Zauber im Jugendmuth,
Du goldner Becher voll Lebensgluth!
Kein Schmuck so köstlich, so zauberreich,
Kein Glück auf Erden, das deinem gleich!
Wo Jugend und Freude im Herzensverein
Soll glückliche Liebe die Königin sein,
Die Blüthen lockt alle der Lenz hervor,
Die Lerche steigt jubelnd zum Licht empor.
O Sonne, der Liebe im Frühlingsschein,
Mich lass deine Blume, die Lerche sein!

BALLADE in F—Pianoforte Chopin.

Miss GLADYS LAW.

FIRST MOVEMENT from Trio in E flat (MS.)—Pianoforte,
Violin, and Violoncello ... Zénie Weisberg
(STUDENT).

MISS ZÉNIE WEISBERG, MR. E. ROWSBY WOOF, AND MR. BERTRAM W. O'DONNELL.

THREE
CELTIC SONGS ("Eilidh, my fawn")
(MS.)

("Closing Doors")
(Macfarren Scholar).

MISS ETHEL M. LISTER (Annie E. LLoyd Exhibitioner).

"EILIDH, MY FAWN."

FAR away upon the hills at the lighting of the dawn I saw a stirring in the fern, and out there leapt a fawn, And O, my heart was up at that and like the wind it blew, Till its shadow hovered o'er the fawn as through the fern it flew.

And Eilidh! Eilidh! was the wind's song on the hill, And Eilidh! Eilidh! Eilidh! did the echoing corries fill; My hunting heart was glad indeed at the lighting of the dawn, For O it was the hunting then of my bonny, bonny fawn!

"CLOSING DOORS."

EILIDH, Eilidh, Eilidh, heart of me, dear and sweet, In dreams I am hearing the whisper, the sound of your running feet;

The sound of your running feet that like the sea-hoofs beat A music by day and night, Eilidh, on the sands of my heart, my sweet!

O sands of my heart, what wind moans low along thy shadowy shore?

Is that the deep sea-heart I hear with the dying sob at its core? Each dim lost wave that lapses is like a closing door; 'Tis closing doors they hear at last, who soon shall hear no more—My Grief, no more!

Eilidh, Eilidh, come home to the heart of me!'Tis pain I am having ever, the pain that will not be.Come home, come home, for closing doors are like the waves of the sea!Once closed, they are closed for ever, Eilidh, lost for you and me,

"AT THE LAST."

Time too is dead,
The last tide is led
To the last shore.
Eternity! What is Eternity
But the sea coming,
The sea going,
For evermore?

Fiona McLeod.

ADAGIO ALLEGRO - from Sonata in A (No. 6)—Violoncello Boccherini.

Mr. BERTRAM W. O'DONNELL

(Orchestral Scholar).

SONGS { "Vieni, oh Cara" | "Lascia amor" (Orlando) } Handel.

MR. F. PERCIVAL DRIVER.

(Ada Lewis Scholar).

" VIENI, OH CARA."

UIENI, oh Cara!
Ch' in lacci stretto dolce diletto amor prepara.

"LASCIA AMOR."

ASCIA amor, e siegui Marte, va combatti per la gloria, Sol oblio quelti comparte questo sol bella memoria.

CHACONNE (Op. 150)—Two Pianofortes ... Raff.

MISS DOROTHY GRINSTEAD

AND

MISS MARJORIE WIGLEY.



A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

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Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical

curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre"

Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

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Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students.

SCHOLARSHIPS AND EXHIBITIONS.

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There are fifty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition. The Scholarships and Exhibitions comprise:—

Scholarship.		Subject.		Date of next Competition.
STERNDALE BENNETT		Any branch of M	lusic	April, 1906
BAUME (MANX) SCHOLARSHIP		Any branch of M	usic	September, 1907
HENRY SMART		Composition or Organ	• •	September, 1905
Liszt	••	Composition of Pianoforte	r •••	September, 1905
G. A. Macfarren		Composition		January, 1906
SIR MICHAEL COSTA		Composition		September, 1905
GORING THOMAS		Composition	3.0.0	April, 1907
HINE PRIZE	• •	Composition		Annually in Dec.
Westmorland		Singing		Annually in Dec.
Parepa-Rosa		Singing		April, 1906
John Thomas	****	Singing and Ins mental alterna		September, 1905
Sainton-Dolby		Singing		September, 1907
GEORGE MENCE SMITH		Singing	1000	January, 1905
Ross		Singing		September, 1906
ANNE E. LLOYD EXHIBITION		Singing		Annually in July
POTTER EXHIBITION		Pianoforte		Annually in Dec.
LADY JENKINSON'S THALBERG		D' C .		mindany in Deci-
ERARD CENTENARY		D' 6 4		
Can Torry Cons			• •	N1 1000
Classes To	• •	Organ	•••	November, 1906
Mann Many Cooper	• •	Organ	• • •	Annually in Sept.
Entre Cramers	• •	Organ	19797	September, 1905
	• •	Harp	• •	4 3.60
Sainton	• : •	Violin	• •	January, 1905
Dove	• •	Violin	• •	September, 1906
BROUGHTON PACKER BATH	• •	Violin	• •	December, 1906
Wessely Exhibitions (two)	• •	Violin		September, 1906
BROUGHTON PACKER BATH	••	Violoncello	• • •	December, 1906
Orchestral Instruments (s	ix)		• •	January, 1907
Ross		Wind Instrume	nts	September, 1907

SCHOLARSHIPS AND EXHIBITIONS—continued.

Scholarship.	Subject.	Date of next Competition.
ASSOCIATED BOARD R.A.M. and R.C.M. (six)	Chosen by the	November, 1904
annually) CAMPBELL CLARKE	Committee Chosen by the	September
	Committee	September, 1906
JOSEPH MAAS (independent of the Academy)	Singing	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.
CHARLES MORTIMER PRIZE for Composition.
Battison Haynes Prize for Composition.

PAREPA-ROSA PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

Goldberg Prize for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing. THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing. WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

Messrs. Tubbs' Prize for Violin Playing.

Messrs. W. E. Hill & Sons' Prize for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

Adolph Schloesser Prize for Transposition at Sight, &c.

R.A.M CLUB PRIZE for various branches of study.

Rube Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

PAYING STUDENTS.

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Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

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ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

Concerted Music (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE. - With respect to the subjects in Italics, see p 21.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing-Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-

playing).

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8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week. 10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

	The fee	es paya	ble by	ordinar	y Stude	nts are	:			
For the Entr	ance I	Examin	ation					£	s. 1	<i>d</i> , 0
Balance of E				ming a				4	4	0
Tuition Fees								11	100	0
Tuition Fees									11	U
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		-			inutes e		•••	4	4	0
Additional S				0.50			• • •	7	$\frac{7}{2}$	0
								2	1000	0
Operatic Class								1	11	6
,, ,,				0.000	e all oth		ects)	3	3	0
Dramatic Cla					•••	•••	•••	2	2	0
,, ,,		idents	who disc	continu	e all oth	er subj	ects)	3	3	0
Diction Class		19.			•••		•••	1	1	0
Elocution					•••		12.1	1	1	0
Accompanim	ent							1	1	0
Dancing								1	1	0
Stage Dancin	ng							1	1	0
Deportment								0	15	0
Fencing (per	course	e of two	elve less	sons)				2	2	0
Italian								1	1	0
French								1	1	0
German					1			1	1	0

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1904-1905.

Michaelmas Term began Thursday, 22nd September, 1904, and closes on Wednesday, 14th December, 1904.

Lent Term begins Thursday, 12th January, 1905, and closes on Wednesday, 5th April, 1905.

Midsummer Term begins Monday, 1st May, 1905, and closes on Saturday, 22nd July, 1905.

ENTRANCE EXAMINATIONS, 1905.

Entrance Examinations will be held:—

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For the Lent Term, Monday, 9th January, 1905, at 2.

For the Lent Half-Term, Monday, 20th February, 1905, at 3.

For the Midsummer Term, Friday, 28th April, 1905, at 2.

For the Midsummer Half-Term, Wednesday, 7th June, 1905, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

For

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters. A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

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THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

(h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

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- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Fee (£5 5s.) for the September Examination is 30th June.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

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of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

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In memory of John Hollier, Esq., o	of Glov	acester	Road,	Reger	t's Par	k,	£	s.	d.
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Corder, F., Esq., F.R.A.M							1	1	0
Cummings, R., Esq., F.R.A.M.							1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.		/				***	2	0	0
Dobree, Bonamy, Esq							10	10	0
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Goldsmid, Lady							10	10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Austra	alia)					1	1	0
Haynes, Battison, Esq., the Bequest	of the	late					100	0	0
Homan, E. Esq. (per Fred. Walker,	Esq.)						52	10	0
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Macfarren, Walter, Esq., F.R.A.M							5	5	0
Macirone, Miss C. A., F.R.A.M.							1	1	0
Mackenzie, Sir Alexander C., Mus.D							100	0	0
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Farjeon, Harry, Esq., A.	R.A.M.	***				1	1	0			
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TRUMPET & CORNET.

SOLOMON, J., A.R.A.M.

TROMBONE.

MATT, ALBERT E.

MILITARY MUSIC.

STRETTON, Lieut. A., M.V.O.

DICTION AND ELOCUTION.

BATEMAN, Miss (Mrs. CROWE).

CHILD, MISS ANNIE M., A.R.A.M.

FORBES, NORMAN.

LESINGHAM, HENRY.

ROBERTSON, IAN.

THOMAS, MISS KATIE, A.R.A.M.

DANCING.

SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

FENCING & PHYSICAL DRILL,

BERTRAND, FELIX.

ENGLISH LANGUAGE & LITERATURE.

LESINGHAM, HENRY.

ITALIAN LANGUAGE.

DE ASARTA, F.

FRENCH LANGUAGE.

PELLUET, AUGUSTE P.

GERMAN LANGUAGE.

BROENNER, Dr. F.

DITTEL, THEODORE H.

SUB-PROFESSORS.

HARMONY.

RUDALL, Miss Eleanor C.

TESTER, ARCHIBALD.

SINGING.

DEWHURST, Mrs. AMY M. HOWARD, Miss HILDA.

WILSON, Miss MARY T.

PIANOFORTE.

AUMONIER, Miss L. E.

BENNETT, MISS MARGARET

BOOTH, VICTOR.

BOWEN, E. YORK.

DODD. MISS FRANCES.

ELIAS, MISS PHŒBE WYNN.

LAW, Miss E. GLADYS.

LEY, Miss ROSAMOND.

PIANOFORTE—(continued).
MARCHANT, STANLEY.
READ, ERNEST.
WEISBERG, ZÉNIE.

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Miss Seri

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ORGAN.

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SCRIPPS, MISS MARGARET.

Woof, Rowsby.

Conductor of Orchestral and Choral Practice— SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Directors of Ensemble Playing and Accompaniment Classes— HANS WESSELY, Hon. R.A.M., LOUIS ZIMMERMANN, and JOSEF BLÁHA, Hon. R.A.M.

Directors of Sight-Singing Classes-H. R. Eyers, F.R.A.M., and T. B. KNOTT, A.R.A.M.

Director of Operatic Class-Edgardo Levi.

Director of Dramatic Class-Norman Forbes.

Director of Choir-Training Class-H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.

Director of Junior Orchestra-F. CORDER, F.R.A.M.

Director of Literary Examinations-Henry Lesingham.



ORCHESTR/

est. 3.3.

First Violins.

Mr. Parker, W. Frye.+ (Principal.)

Miss Alborough.*

" Barnes, H.*

Mr. Budd.* Burgess.*

LL

ATURE

Miss Cook, L.+

Mr. Ebbs.*

Miss Fridlander, D.*

· Hind.*

Horsfall.

Loriot.

Mann, F.*

Mr. Reyre.* Miss Scripps.*

Spain-Dunk.*

Mr. Taylor, B. F.* " Tibbetts.*

Woof.*

Second Violins.

Mr. Szczepanowski, L.† (Principal.)

Miss Bowater.

" Boyd.*

Caro.*

Clarabut.*

Clark, R.

Field, D.*

Gompertz.*

Griffiths.*

Juler.*

Kean.*

Lewis, W. E.*

Owen, E.*

Price, A.*

Mr. Robinson.*

Miss Sawyer.*

Shepherd-Smith.*

Watt, O.

Violas.

Mr. Hann, W. H.

(Principal.)

Addison, V.+

Boden *

Chapman, A.

Chapman, G. P.+

Creak, R. B.

Violas (continued).

Miss Lethaby.*

Mr. Pritchard.*

Robjohns.*

Starr, H. R.+

'Cellos.

Mr. Hambleton, J. E.† (Principal.)

Carrodus, J.+

Miss Colenso.*

Mr. Fawcett.*

Miss Griffiths.*

" Mott, H.*

Mr. Mundy.*

O'Donnell, B. W.*

Park, K.*

Parker, B. P.†

Miss Poppe.*

Wyld.*

Double Basses.

Mr. Winterbottom, C. (Principal.)

Carrodus, E. A.

Griffiths, W.

Hobday, C.

Maney, E. F.+

Silvester, W.

Whitmore, E.

Wilkes, J. E. P.

Flutes.

Mr. Steiner, J. C.+

Miss Crump.*

Mr. Medicus, E.*

Diccolo.

Mr. Carrodus, W. O.

Oboes.

Mr. Malsch, W. M.

Miss Smith, M.+

Cor Anglais.

Miss Bull, L.+

Clarinets.

Mr. Braithwaite, S.*

Egerton, P.+

Stuteley.*

Bassoons.

Mr. James, E. F.

James, W.

Busby, E. W.*

borns.

Mr. Brain, A. E.

Bowen, E. Y.*

Davin, A. E.*

Borsdorf, O.*

Trumpets.

Mr. Solomon, J. J.+

James, F.

Hambleton, G.*

Trombones.

Mr. Matt, A. E.

Hadfield, C.

Matt, J.

Tuba.

Mr. Powis, R.

Tympani.

Mr. Bath, H.*

Bass Drum.

Mr. Gardner, G. D.*

Cymbals.

Mr. Gardner, G. D.*

Triangle.

Mr. Chaine, V. A.

Dale, B. J.*

Side Drum.

Mr. Chaine, V. A.

barp.

Mr. Butler, M. C.*

Organ.

Mr. Dale, B. J.*

Librarian.

Mr. Chapman, H. A.

* Student.

† Ex-Student.

↔ PROGRAMME. ఈ

C. MOR. O

Symphonic Poem, "Aus Böhmens Hain und Flur"—Orchestra Smetana. "Frondi tenere" "Ombra mai fù " (Xerxes) ... Handel. RECIT. AIR Miss ETHEL H. HANTKE. Concerto in D minor, No. 4 (Op. 31)—Violin Vieuxtemps. Introduction (Andante) - Adagio - Allegro. Miss GLADYS CLARK (Dove Scholar). SCENA ED ARIA "Ah perfido" ... Beethoven. Miss IDA KAHN (Ross Scholar). Variations on an Original Theme (MS.)—Orchestra Hubert Bath (Goring Thomas Scholar). Scena ed Aria "Eri tu" (Un Ballo in Maschera) Verdi. Mr. DAVID BRAZELL. —from Concerto in E—Pianoforte ... Moszkowski. Miss URSULA NEWTON. "Kol Nidrei"—Viola ... Max Bruch. Mr. JAMES T. LOCKYER (Ada Lewis Scholar). Allegro from Concerto in E flat—Pianoforte Beethoven. Miss HILDA PEPPERCORN

PIANOFORTE BY C. BECHSTEIN.

(Associated Board Exhibitioner).

PROGRAMME.

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ndel.

TUESDAY, DECEMBER 6, 1904.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

SYMPHONIC POEM, "Aus Böhmens Hain und Flur" —Orchestra IT. ... "Frondi tenere" $\left\{ (Xerxes) \right\}$... Handel. RECIT. AIR

MISS ETHEL HANTKE.

RECIT.

RONDI tenere, e belle, Del mio platano amato,
Per voi risplando il fat Per voi risplende il fato; Tuoni lampi e procelle non v' oltraggino mai la cara pace, Nè giunga a profanarvi Austro rapace!

AIR.

MBRA mai fù, Di vegetabile, Cara ed amabile, Soave più; Ombra mai fù.

English Adaptation.

RECIT.

E are beautiful, my plantains,
Oh how sweet is your shadow!
May Heaven protect ye for ever!
May no light'ning or fierce tempest
Ever smite or destroy your verdant splendour,
Nor raging winds your branches e'er leafless render!

AIR.

ALM, friendly shade!

'Neath your broad, leafy dome
At noonday oft I come
To this cool glade.
Here lull'd in holy peace,
Sorrow's dull pain doth cease,
All care allayed.
Guarded by thee so well,
Secrets to thee I tell
Ne'er are betrayed,
Calm, friendly shade.

CONCERTO in D minor, No. 4 (Op. 31)—Violin ... Vieuxtemps.

Introduction (Andante)—Adagio—Allegro.

MISS GLADYS CLARK

(Dove Scholar).

SCENA ED ARIA ... "Ah perfido" ... Beethoven.

MISS IDA KAHN (Ross Scholar).

SCENA

H! perfido, spergiuro, barbaro traditor, tu parti?
Son questi gli ultimi tuoi congedi?
Ove s'intese tirannia più crudel?
Va scellerato! Va pur, fuggi da me, l' ira de'
Numi non fuggirai,
Se c'è giustizia in Ciel, se v'è pietà,
Congiureranno a gara tutti a punirti!
Ombra seguace! presente ovunque vai vedrò le mie vendette;
Io già le godo immaginando, i fulmini li veggo
già balenar d'intorno.
Ah nò! Fermate, vindici Dei!
Risparmiate quel cor, ferite il mio!
S'ei non è più qual era, son io qual fui;
Per lui vivea, voglio morir per lui!

ARIA.

ER PIETÀ non dirmi addio, di te priva che farò?
Tu lo sai, bell' Idol mio! Io d' affanno morirò,
Ah! Crudel! Crudel! tu vuoi ch'io mora!
Tu non hai pietà di me?
Perchè rendi a chi t'adora così barbara mercè!
Dite voi, se in tanto affanno non son degna di pietà?

English Translation.

SCENA.

H, faithless one, thou traitor, would'st thou escape, and basely leave me?

Coldly strike on my heart thy departing accents;

Torn by desertion is my deeply wounded soul.

Go, cruel monster! Go, from me thou canst fly,

But from the anger of heaven thou canst not.

Yonder is justice found. There dwelleth mercy;

Vengeance will overtake the wanton offender.

Thee I will follow. Where'er thou may'st abide

My vengeance will pursue thee.

Already can I see in vision the lightning-flash of anger descending on the sinner.

Yet no, forbear, ye gods, forbear from vengeance, Let the sorrow be mine, be mine alone. He to unfaith has yielded, but I am faithful; My life I gave him, let me for his sake perish.

AIR.

Then from me O do not fly.

I, thou knowest, love thee dearly,
And without thee I shall die.
Ah, thy will is here to leave me,
On my grief disdain to heap;
Can it be that love so faithful
Such ingratitude should reap?
Say, am I, for so much sorrow,
Unconsoled to sit and weep?

VARIATIONS on an Original Theme (MS.)—Orchestra

Hubert Bath
(Goring Thomas Scholar).

SCENA ED ARIA, "Eri tu" (Un Ballo in Maschera) Verdi.

exact

MR. DAVID BRAZELL.

SCENA.

LZATI! là tuo figlio a te concedo riveder.

Nell' ombra e nel silenzio, là, il tuo rossore
e l' onta mia nascondi.

Non é su lei, nel suo fragile petto che colpir degg' io.

Altro, ben altro sangue a terger dèssi l' offesa Il sangue tuo!

E lo trarrà il pugnale, dallo sleal tuo core : delle lacrime mie vendicator.

ARIA.

cending

La delizia dell' anima mia
Che m' affidi e d' un tratto esecrabile
L'universo avveleni per me!
Traditor! che compensi in tal guisa
Dell' amico tuo primo la fè!
O dolcezze perdute! O memorie
D'un amplesso che l' essere india!
Quando Adelia sì bella, si candida
Sul mio seno brillava d' amor!
È finita; non siede che l' odio,
E la morte nel vedovo cor!
O dolcezze perdute! O speranze d'amor!

English Translation.

SCENA.

ET thee up! there, thy offspring I do permit thee to behold in darkness and in silence; there awhile thy blushes and my shame be hidden. No, not on him, on you fragile existence be my blows directed; elsewhere, I'll find that which shall wipe out my dishonour, 'tis even thy life's blood! From thy base heart my dagger ere long shall bid it swiftly flow; vengeance sternly exacting for all my woe.

AIR.

In whose chasteness my spirit delighted;
Thou betray me, in whose love I felt all secure?
Of my days thou hast poison'd the stream!
Treach'rous heart! is it thus he's requited
Who the first in thy friendship did seem?
Oh the pangs of a joy aye departed,
Of caresses that made life a heaven!
When Adelia an angel pure-hearted
In my arms grew resplendent with love!
All is over; and hate's bitter leaven,
My widow'd heart only can move!
Oh the pangs of joy departed,
Hope can buoy me no more.

ANDANTE SCHERZO - from Concerto in E—Pianoforte ... Moszkowski.

MISS URSULA NEWTON.

"KOL NIDREI"—Viola Max Bruch.

Mr. JAMES T. LOCKYER (Ada Lewis Scholar).

ALLEGRO from Concerto in E flat—Pianoforte

Beethoven.

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Miss HILDA PEPPERCORN (Associated Board Exhibitioner).



A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

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were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical

curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre"

Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

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The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same

privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students.

SCHOLARSHIPS AND EXHIBITIONS.

June 23,

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ll ages, ntrance There are fifty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition. The Scholarships and Exhibitions comprise:—

Cabalarahir

Scholarship.		Subjec	t.		Date of next Competition.
STERNDALE BENNETT		Any branch	of Mu	ısic	April, 1906
BAUME (MANX) SCHOLARSHIP		Any branch	of Mu	sic	September, 1907
HENRY SMART	••	Composition Organ	n or		September, 1905
Liszt	70-10	Composition	n or		September, 1905
G. A. MACFARREN		Compositio			January, 1906
SIR MICHAEL COSTA		Compositio		A 8	September, 1905
GORING THOMAS		Compositio			April, 1907
HINE PRIZE		Compositio			Annually in Dec.
WESTMORLAND		Singing			Annually in Dec.
Parepa-Rosa		Singing			April, 1906
JOHN THOMAS	7.77	Singing an			11p111, 1000
		mental al	ternate	ly	September, 1905
Sainton-Dolby	1.181	Singing			September, 1907
GEORGE MENCE SMITH		Singing			January, 1905
Ross		Singing			September, 1906
ANNE E. LLOYD EXHIBITION	n, for	Singing			Annually in July
POTTER EXHIBITION	15.25	Pianoforte			Annually in Dec.
LADY JENKINSON'S THALBERG		Pianoforte			minually in Dec.
Erard Centenary		Pianoforte		•	
SIR Tours Good	۱ س	Organ	.,	• •	N1 1000
STAINER EXHIBITION		Organ	••	•••	November, 1906
MAUD MARY GOOCH		Organ		• •	Annually in Sept.
ERARD CENTENARY		Harp	••	•	September, 1905
Sainton		Violin		••	T 1005
Down	••	Violin	•		January, 1905
BROUGHTON PACKER BATH	**	Violin		•	September, 1906
Wessely Exhibitions (two)	••	Violin	• •	• •	December, 1906
BROUGHTON PACKER BATH		Violoncello		• •	September, 1906
ORCHESTRAL INSTRUMENTS (Si	···	Totolicello		••	December, 1906
Ross	*	Wind Instr	· ·		January, 1907
		wind Instr	uments		September, 1907

SCHOLARSHIPS AND EXHIBITIONS—continued.

Scholarship.	Subject.	Date of next Competition.
Associated Board R.A.M. and R.C.M. (six)		November, 1904
ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
CAMPBELL CLARKE	Chosen by the Committee	September, 1906
JOSEPH MAAS (independent of the Academy)	Singing	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

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PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.
CHARLES MORTIMER PRIZE for Composition.

Battison Haynes Prize for Composition.

PAREPA-ROSA PRIZE for Singing.

EVILL PRIZE for Singing.

Sainton-Dolby Prize for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

Messes. Tubbs' Prize for Violin Playing.

Messrs. W. E. Hill & Sons' Prize for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

R.A.M CLUB PRIZE for various branches of study.

Rube Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry. The Worshipful Company of Musicians' Medal (awarded triennially).

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PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

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ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

Concerted Music (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

Note.—With respect to the subjects in Italics, see p. 21.

fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

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CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3a.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing - Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-

playing).

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.
10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9 and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

Г	The fee	s payal	ole by c	rdinar	y Stude:	nts are	:			
TO	T	1	otion					£ 1	s. 1	d
For the Entr							•••			0
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Tuition Fees,							• • • •	11	11	0
Tuition Fees						r. 12 a	bove			
(Wind I	nstrun	nents)				•••		7	7	0
		OI	TIONA	L SUB	JECTS.					
Additional Pr	rincipa	al Stud	y—							
C	ne les	son per	week ((30 mir	nutes)		14.414	4	4	0
T	wo les	ssons pe	er week	(30 m	inutes e	ach)		7	7	0
Additional Se	econd	Study,	one les	son pe	r week			2	2	0
Operatic Clas	s (Ord	linary S	Student	S)				1	11	6
,, ,,					e all oth	ersubj	ects)	3	3	0
Dramatic Cla	ss (Or	dinary	Studen	ts)				2	2	0
,, ,,	(Sti	idents v	vho disc	continu	e all oth	er subj	ects)	3	3	0
Diction Class								1	1	0
Elocution			••				***	1	1	0
Accompanim	ent							1	1	0
Dancing							•••	1	1	0
Stage Dancin	ng							1	1	0
Deportment								0	15	0
Fencing (per	cours	e of two	elve les	sons)				2	2	0
Italian						***		1	1	0
French					4			1	1	0
German								1	1	0

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

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Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1904-1905.

Michaelmas Term began Thursday, 22nd September, 1904, and closes on Wednesday, 14th December, 1904.

Lent Term begins Thursday, 12th January, 1905, and closes on Wednesday, 5th April, 1905.

Midsummer Term begins Monday, 1st May, 1905, and closes on Saturday, 22nd July, 1905.

ENTRANCE EXAMINATIONS, 1905.

Entrance Examinations will be held:—

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For the Lent Term, Monday, 9th January, 1905, at 2.

For the Lent Half-Term, Monday, 20th February, 1905, at 3.

For the Midsummer Term, Friday, 28th April, 1905, at 2.

For the Midsummer Half-Term, Wednesday, 7th June, 1905, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

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EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

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The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

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- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

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- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Fee (£5 5s.) for the September Examination is 30th June.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

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of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES: E. E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

TRUSTEES: E. E. COOPER,	THOMAS	5 IHRE	LIFALLI,	and of	TO T WIL	CIL	A.1.7.		
In memory of John Hollier, Esq.,						k,	£ 50	s. 0	d. 0
the gift of his Widow	***		•••	•••	•••		5	5	0
Alma Mater Male-Voice Choir	***			•••		•••	6	1	0
Anonymous, per Secretary	***	***	•••		•••		5	5	0
Bowen, E., Esq	•••					•••	5	5	0
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Chapman, Spencer, Esq			•••	***	•••	• • •	52		0
Corder, F., Esq., F.R.A.M.		•••	***	***	***		1	1	0
Cummings, R., Esq., F.R.A.M.		***	111	•••	•••		1	1	0
Curwen, J. Spencer, Esq., F.R.A.M	•			***		450¥0	2	0	0
Dobree, Bonamy, Esq		***		***		****	10		0
Gill, C. H. Allen, Esq., F.R.A.M.		•••	***	***		• • •	2	2	0
Goldsmid, Lady						• • •	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M.	(Austr	alia)					1	1	0
Haynes, Battison, Esq., the Beques	t of the	late		•••	•••		100	0	0
Homan, E. Esq. (per Fred. Walker	, Esq.)						52	10	0
Jewson, F. B., Esq., F.R.A.M. (dece	eased)						2	2	0
Macfarren, Sir G. A. (deceased)							5	5	0
Macfarren, Walter, Esq., F.R.A.M.		200	222				5	5	0
							1	1	0
Mackenzie, Sir Alexander C., Mus.	D., LL.	D., F.	R.A.M.				100	0	0
Mallam, Dalton, Esq							1	1	0
Margetson, Stewart, Esq							2	2	0
Maslin, Mr. and Mrs. Victor (in men									
Rowland)							52	10	0
Maslin, Mr. and Mrs. Victor (in g	ratitud	e for the	he kind	lness o	f Willi	am			
Dorrell, Esq.)							52	10	0
Mayer, Daniel, Esq., J.P		***					5	5	0
Moorsom, Mrs					***		3	3	0
Osborne, G. A., Esq., Hon. R.A.M.	(decea	sed)					1	1	0
Ramsden, Archibald, Esq							105	0	0
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Robinson, Henry R. A., Esq., A.R.	A.M.						1	1	0
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17th May, 1894		01 00					62	10	2
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Sparrow, Charles E., Esq							3	14	0
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Students' Aid Fund—continued. £ s. d. 1 Thomas, Miss L. 1 0 Threlfall, Thomas, Esq. ... 105 0 0 ... Threlfall, Thomas, Esq. (2nd donation) ... 105 0 0 Upcher, Rev. A. Roland 10 10 0 Walters, Miss Charlotte ... 10 10 0 White, His Honour Judge F. Meadows (deceased)... 5 5 0 Zimmermann, Miss Agnes, F.R.A.M. 5 0 ANNUAL SUBSCRIPTIONS. A Friend (per C. Rube, Esq.) £25 per annum for four years—in all ... 100 Agnew, Philip L., Esq. 2 2 0 Barber, Mrs. ... 4 0 Bláha, Josef, Esq., Hon. R.A.M. 1 0 ... 1 Child, Miss Annie, A.R.A.M.... 2 2 0 ... Cooper, Edward E., Esq. ... 5 5 0 Cummings, Rd., Esq., F.R.A.M. 6 0 6 ... Fripp, Mrs. (per C. F. Reddie, Esq., A.R.AM.) 4 0 4 Gibson, A., Esq. 1 1 0 Hambleton, J. E., Esq., A.R.A.M. 1 0 1 ... King, Frederic, Esq., Hon. R.A.M. ... 6 6 0 Macfarren, Walter, Esq., F.R.A.M. 1 0 Mathews, Ernest, Esq. 1 1 0 Matthay, Tobias, Esq., F.R.A.M. 9 0 9 Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.) 1 1 0 Parker, W. Frye, Esq., F.R.A.M. 2 0 ... Reddie, C. F., Esq., A.R.A.M. 2 2 0 Schloesser, A., Esq., Hon. R.A.M. 0 1 1 Tertis, Lionel, Esq., A.R.A.M. 0 *** 1 1 Thomas, John, Esq., F.R.A.M. 1 1 0 Threlfall, Thomas, Esq. ... 8 8 0 • • • •

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Wessely, Hans, Esq., Hon. R.A.M. ...

Whitehouse, W. E., Esq., F.R.A.M....

Wills, Sir Fredk. and Lady (per Henry Lesingham, Esq.)

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

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H.R.H. THE DUKE OF CONNAUGHT,	K.G.						15	0	0
H.R.H. THE DUKE OF SAXE-COBURG	AND GO	OTHA,	DUKE						
of Edinburgh, K.G. (deceased)							50	0	0
H.R.H. THE PRINCE CHRISTIAN							5	5	0
	100	1000							
Adair, Robert Shafto, Esq		•••					26	5	0
Addison, R. B., Esq., A.R.A.M				1	1	0			
Agnew, Philip L., Esq				3	3	0			
Albanesi, Cave. Carlo, Hon. R.A.M.	***			1	1	0			
				1	1	0			
Albert, B., Esq	an at	Marc	D	1	1	U			
Allison, Horton C., Esq., Mus.D. T.	C.D. et	mus.	Dac.					0	0
Cantab., F.R.A.M.			***				3	3	0
Alverstone, The Right Hon. Lord, G	.C.M.G		***				12	12	0
Anderson, James Ferrier, Esq				1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lili	as Pring	gle)		1	1	0			
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Organ Recital

AT

THE ROYAL ACADEMY OF MUSIC

On Monday Afternoon, Feb. 13, 1905,

At Three o'clock.

Program

W. G. Wood.

RECIT. AND AIR, "Lord of our chosen race" (Ivanhoe) ... Sullivan.

Miss CAROLINE HATCHARD.
(Campbell Clarke Scholar).

First Movement from Sixth Symphony—Organ ... Widor.

Mr. E. FAGG GOWER.

Overture—Organ

"Sur le Lac" $\left\{\begin{array}{c} Godard. \\ Papillons \end{array}\right\}$ Violoncello ... $\left\{\begin{array}{c} Godard. \\ Popper. \end{array}\right\}$

Miss WARWARA I. POPPÉ.

Andante in B flat—Organ Silas.

Mr. REDGEWELL DANSIE
(Ada Lewis Scholar).

RECITATION "The Elephant's Child" (Just So Story)
Rudyard Kipling.
Miss MIGNON JOHNSTON.



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FK.Do.

Fantasia and Fugue on the name of B.A.C.H.—Organ

Mr. BENJAMIN J. DALE

(Sir Michael Costa Scholar).

Song "St. Agnes' Eve" ... Sullivan.

Miss HEDWIG HANTKE.

ROMANCE
FINALE À LA ZINGARA { from Concerto in D minor } Wieniawski.

Mr. E. ROWSBY WOOF
(Wessely Exhibitioner).

Song "Serenade" Schubert.

Mr. JOHN BARDSLEY. (Ada Lewis Scholar).

Prelude and Fugue in G—Organ Bach.

Mr. MONTAGUE PHILLIPS

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↔ PROGRAMME. ఈ

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Allegro { from Trio in C—Pianoforte, Violin, and Scherzo { Violoncello } Brahms.

Miss URSULA NEWTON, Miss JESSIE BOWATER, and Miss GWENDOLEN GRIFFITHS.

AIR, "Have mercy, Lord, on me" (St. Matthew Passion) Bach.

Miss EDITH L. JOHN.

Violin Obbligato-Miss S. SPAIN DUNK.

Romance in G-Violin Svendsen.

Miss JESSIE BOWATER (Broughton Packer Scholar).

FIRST MOVEMENT from Sonata in B flat minor—Pianoforte
Glazounow.

Miss CHRISTIAN O. CARPENTER.

Song ... "Onaway! awake, beloved" ... Coleridge-Taylor.

Mr. JOHN BARDSLEY (Ada Lewis Scholar.)

"Canzone"—Violoncello Max Bruch.

Miss GWENDOLEN GRIFFITHS (Associated Board Exhibitioner.) FIRST MOVEMENT from Sonata in D minor (MS.)— Pianoforte... B. J. Dale (Sir Michael Costa Scholar).

Mr. E. YORK BOWEN.

"Où va la jeune Indoue" (Lakmé) Song ... Délibes. Miss GLADYS BOOTH (Parepa-Rosa Scholar).

Variations (Op. 72)—Pianoforte ... Glazounow. Miss DOROTHY GRINSTEAD (Associated Board Exhibitioner).

Song ... "Absence" Berlioz. Mrs. AMY DEWHURST.

LARGO Smetana. ALLEGRO MODERATO (À LA POLKA) (From String Quartet, "Aus meinem Leben.") Mr. E. ROWSBY WOOF, Mr. HERBERT J. BODEN, Mr. JAMES T. LOCKYER, and Mr. B. WALTON O'DONNELL.





Delin

Bets

PROGRAMME.

WEDNESDAY, FEB 22, 1905.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

ALLEGRO { from Trio in C—Pianoforte, Violin, and } SCHERZO { Violoncello Brahms.

MISS URSULA NEWTON, MISS JESSIE BOWATER,
AND MISS GWENDOLEN GRIFFITHS.

AIR, "Have mercy, Lord, on me" (St. Matthew Passion) Bach.

MISS EDITH L. JOHN.

Violin Obbligato-Miss S. SPAIN DUNK.

AVE mercy, Lord, have mercy, Lord, on me, Regard my bitter weeping;
Look on me, look on me,
Heart and eyes both weep to Thee;
Weep to Thee bitterly.
Have mercy, Lord, on me.

ROMANCE in G-Violin ...

... Svendsen.

MISS JESSIE BOWATER (Broughton Packer Scholar).

FIRST MOVEMENT from Sonata in B flat minor
—Pianoforte

Glazounow.

MISS CHRISTIAN O. CARPENTER.

SONG ... "Onaway! awake, beloved" ... Coleridge-Taylor.

MR. JOHN BARDSLEY.

(Ada Lewis Scholar.)

"NAWAY! awake, beloved!
Thou the wild-flower of the forest!
Thou the wild-bird of the prairie!
Thou with eyes so soft and fawn-like!

"If thou only lookest at me, I am happy, I am happy, As the lilies of the prairie, When they feel the dew upon them!

"Sweet thy breath is as the fragrance Of the wild flowers in the morning, As their fragrance is at evening, In the Moon when leaves are falling.

"Does not all the blood within me Leap to meet thee, leap to meet thee, As the springs to meet the sunshine, In the Moon when nights are brightest? "Onaway! my heart sings to thee, Sings with joy when thou art near me, As the sighing, singing branches In the pleasant Moon of Strawberries!

"When thou art not pleased, beloved, Then my heart is sad and darkened, As the shining river darkens When the clouds drop shadows on it!

"When thou smilest, my beloved, Then my troubled heart is brightened, As in sunshine gleam the ripples That the cold wind makes in rivers.

"Smiles the earth, and smile the waters, Smile the cloudless skies above us, But I lose the way of smiling When thou art no longer near me!

"I myself, myself! behold me! Blood of my beating heart, behold me! O, awake, awake, beloved! Onaway! awake, beloved!"

"CANZONE "-Violoncello

Max Bruch.

MISS GWENDOLEN GRIFFITHS
(Associated Board Exhibitioner.)

FIRST MOVEMENT from Sonata in D minor (MS.)—
Pianoforte B. J. Dale.
(Sir Michael Costa Scholar).

MR. E. YORK BOWEN.

SONG "Où va la jeune Indoue" (Lakmé)

Délibes.

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SONG

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12.

Miss GLADYS BOOTH. (Parepa-Rosa Scholar).

Ù va la jeune Indoue, Fille des Parias. Quand la lune se joue Dans les grands mimosas? Elle court sur la mousse Et ne se souvient pas Que partout on repousse L'enfant des Parias: Le long des lauriers roses, Rêvant de douces choses. Elle passe sans bruit Et riant à la nuit! Là-bas dans la forêt plus sombre, Quel est ce voyageur perdu? Autour de lui des yeux brillent dans l'ombre, Il marche encore au hasard, éperdu! Les fauves rugissent de joie, Ils vont se jeter sur leur proie, La jeune fille accourt et brave leurs fureurs: Elle a dans sa main la baguette Où tinte la clochette Des charmeurs.

L'étranger la regarde, Elle reste éblouie, Il est plus beau que les Rajahs! Il rougira, s'il sait qu'il doit la vie A la fille des Parias. Mais lui, l'endormant dans un rêve, Jusque dans le ciel il l'enlève, En lui disant: ta place est là! C'était Vishnou, fils de Brahma! Depuis ce jour au fond des bois, Le voyageur entend parfois Le bruit léger de la baguette Où tinte la clochette, Des charmeurs.

VARIATIONS (Op. 72)—Pianoforte

Glazounow.

Miss DOROTHY GRINSTEAD

(Associated Board Exhibitioner).

SONG

Wille

"Absence"

Berlioz.

MRS. AMY DEWHURST.

RETURN to me, oh! well beloved,
Like flower that lacks both sun and rain
The blossom of my life now is fading,
Smile on me in pity smile again.

How wide the gulf 'twixt heart and heart, love, 'Twixt our lips that yet long to kiss; Oh! cruel fate that bade us part, love; Oh! vanished dream of lovers' bliss.

Return to me, oh! well beloved. Like flower, &c.

How many lands lie yet between us, Many a city and hamlet vile; What deep ravines and lofty mountains, League on league, and mile on mile.

Return to me, oh! well beloved. Like flower, &c.

LARGO

ALLEGRO MODERATO (À LA POLKA)

Smetana.

(From String Quartet, "Aus meinem Leben."

Mr. E. ROWSBY WOOF, Mr. HERBERT J. BODEN, Mr. JAMES T. LOCKYER, AND Mr. B. WALTON O'DONNELL.



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A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

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Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical

curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and wis Ex

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the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students.

SCHOLARSHIPS AND EXHIBITIONS.

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There are fifty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition. The Scholarships and Exhibitions comprise:—

Date of port

Scholarship.		Subject.	Date of next Competition.
STERNDALE BENNETT		Any branch of Music	April, 1906
BAUME (MANX) SCHOLARSHIP		Any branch of Music	September, 1907
HENRY SMART	• •	Composition or Organ	September, 1905
Liszt		Composition or Pianoforte	September, 1905
G. A. Macfarren		Composition	January, 1906
SIR MICHAEL COSTA		Composition	September, 1905
GORING THOMAS		Composition	April, 1907
HINE PRIZE		Composition	Annually in Dec.
Westmorland		Singing	Annually in Dec.
Parepa-Rosa		Singing	April, 1906
John Thomas	••	Singing and Instru- mental alternately	September, 1905
SAINTON-DOLBY		Singing	September, 1907
GEORGE MENCE SMITH		Singing	January, 1907
Ross		Singing	September, 1906
ANNE E. LLOYD EXHIBITION		Singing	Annually in July
POTTER EXHIBITION		Pianoforte	Annually in Dec.
LADY JENKINSON'S THALBERG		Pianoforte	
Erard Centenary		Pianoforte	
SIR JOHN GOSS		Organ	November, 1906
STAINER EXHIBITION		Organ	Annually in Sept.
Maud Mary Gooch		Organ	September, 1905
ERARD CENTENARY		Harp	
Sainton		Violin	January, 1908
Dove	-	Violin	September, 1906
BROUGHTON PACKER BATH		Violin	December, 1906
Wessely Exhibitions (two)		Violin	September, 1906
BROUGHTON PACKER BATH		Violoncello	December, 1906
Orchestral Instruments (si	x)		January, 1907
Ross		Wind Instruments	September, 1907

SCHOLARSHIPS AND EXHIBITIONS—continued.

Scholarship.	Subject.	Date of next Competition.
Associated Board R.A.M. and R.C.M. (six)	Chosen by the	November, 1905
annually) CAMPBELL CLARKE	Committee Chosen by the	September
	Committee	September, 1906
JOSEPH MAAS (independent of the Academy)	Singing	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

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PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition. CHARLES MORTIMER PRIZE for Composition.

Battison Haynes Prize for Composition.

Parepa-Rosa Prize for Singing.

EVILL PRIZE for Singing.

Sainton-Dolby Prize for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

Goldberg Prize for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing. WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

Frederick Westlake Prize for Pianoforte Playing.

Messrs. Tubbs' Prize for Violin Playing.

Messes. W. E. Hill & Sons' Prize for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

Adolph Schloesser Prize for Transposition at Sight, &c.

R.A.M Club Prize for various branches of study.

Rube Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry. The Worshipful Company of Musicians' Medal (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

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This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ()RCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

ACCOMPANIMENT

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

Note. - With respect to the subjects in Italics, see p. 21.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

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CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly indivi-

dual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3a.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-

playing).

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week. 10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9 and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fe	es paya	ble by	ordinar	y Stude	nts are	·			
For the Entrance	Examir	ation					£ 1	s. 1	0
Balance of Entran			ming a	Studer			4	4	0
Tuition Fees, for o			_					11	1
Tuition Fees for th				The state of the s		hors	11	11	0
(Wind Instru					r. 12 a		7	7	0
(Willia Histian						• • •	- "		U
17701 1701		PTIONA	L SUB	JECTS.					
Additional Princip									
One les	sson pe	r week	(30 min)	nutes)	•••		4	4	0
Two le	ssons p	er weel	(30 m	inutes e	ach)		7	7	0
Additional Second	Study,	one les	sson pe	r week			2	2	0
Operatic Class (Or	dinary	Studen	ts)				1	11	6
,, ,, (Sti	idents v	who disc	continu	e all oth	ersubj	ects)	3	3	0
Dramatic Class (Or	rdinary	Studen	ts)				2	2	0
				e all oth	er subj	ects)	3	3	0
Diction Class*					·		1	1	0
Elocution							1	1	0
Accompaniment							1	1	0
Dancing							1	1	0
Stage Dancing							1	1	0
						T in	0	15	0
Fencing (per cours			cona)	H .4.	•••	= = •		2	
The second secon	e or tw		sons)		•••		2		0
Italian	•••	•••	•••		***	•••	1	1	0
French	•••	•••		•••	•••		1	1	0
German	•••	•••	•••	1	•••		1	1	0
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Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1904-1905.

Michaelmas Term began Thursday, 22nd September, 1904, and closed on Wednesday, 14th December, 1904.

Lent Term began Thursday, 12th January, 1905, and closes on

WEDNESDAY, 5th APRIL, 1905.

Midsummer Term begins Monday, 1st May, 1905, and closes on Saturday, 22nd July, 1905.

ENTRANCE EXAMINATIONS, 1905.

Entrance Examinations will be held:-

For the Midsummer Term, Friday, 28th April, 1905, at 2. For the Midsummer Half-Term, Wednesday, 7th June, 1905, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

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For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

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THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

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(j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Fee (£5 5s.) for the September Examination is 30th June.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

reduction of the rees of deserving P	upns.								
TRUSTEES: E. E. COOPER,	Гномая	S THRE	LFALL,	and the	he Prin	CIP	AL.		
In memory of John Hollier, Esq., the gift of his Widow							£ 50	s. 0	d. 0
Alma Mater Male-Voice Choir		•••			•••		5	5	0
		•••				•••	- 2	1	0
	***	•••	•••			***	6	5	0
Bearing the second of the seco	***			•••		•••	5		
Bowen, E., Esq. (2nd donation)		•••	***			• • •	5	5	0
Bowen, E., Esq. (3rd donation)	***	•••	***				5	5	0
The state of the s						•••	52		0
Corder, F., Esq., F.R.A.M.			•••				1	1	0
Cummings, R., Esq., F.R.A.M.				•••	***	•••	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.			•••	•••	••	• • •	2	0	0
		***				• • •	10		0
	•••	•••					2	2	0
Goldsmid, Lady							10	10	0
Gooch, H. Gordon, Esq., A.R.A.M.	(Austra	alia)					1	1	0
Haynes, Battison, Esq., the Bequest	of the	late		•••			100	0	0
Homan, E. Esq. (per Fred. Walker,	Esq.)						52	10	0
Jewson, F. B., Esq., F.R.A.M. (dece	ased)			,			2	2	0
Macfarren, Sir G. A. (deceased)	1						5	5	0
Macfarren, Walter, Esq., F.R.A.M.							5	5	0
Macirone, Miss C. A., F.R.A.M.							1	1	0
Mackenzie, Sir Alexander C., Mus.D		D., F.I	R.A.M.				100	0	0
Mallam, Dalton, Esq							1	1	0
V (() D							2	2	0
Maslin, Mr. and Mrs. Victor (in mem								-	Ŭ
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Maslin, Mr. and Mrs. Victor (in gr	atitude	e for th	e kind	ness of	Willia	ım			
			***		•••		52	10	0
							5	5	0
					***		3	3	0
Osborne, G. A., Esq., Hon. R.A.M.	(deceas	sed)					1	1	0
Ramsden, Archibald, Esq							105	0	0
Ramsden, Archibald, Esq. (2nd don:	ation)						100	0	0
Renshaw, J., Esq							1	1	0
Robinson, Henry R. A., Esq., A.R.A	.M.						1	1	0
R.A.M. Club							10	10	0
Royal Academy Musical Union							10	10	0
Royal Academy of Music-Net p	rofits	of Cor	nmemo	ration	Conce	rt.			
17th May, 1894							62	10	2
Royal Academy of Music—The Beq	uest of	Wm.	Dorrel	l, Esq.	Stude	nt,			
Professor, and Fellow	•••	•••	•••		•••	•••	200	0	0
					•••	•••	3	14	0
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↔ PROGRAMME. ఈ

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Symphonic Роем "Vyšehrad" Smetana.
AIR "Divinités du Styx" (Alceste) Gluck. MISS M. EVELINE FINCKEN.
Concertstück (Op. 79)—Pianoforte* Weber.
(John Thomas Welsh Scholar)
Songs (MSS.) { "Something childish but very natural" } F. Margaret Bennett (Potter Exhibitioner).
Miss ETHEL LISTER (Anne E. LLoyd Exhibitioner).
Overture, "A Connemara Revel" Arnold E. T. Bax (Macfarren Scholar).
Song "Die Lorelei" Liszt. Miss SELINA P. SOPER.
Variations—Violoncello Boëllmann. Mr. WILFRID PEPPERCORN.
Aria "Non più andrai" (Le Nozze di Figaro) Mozart. Mr. J. McNAUGHTON DUNCAN.
Concerto in E flat, No. 3 (Op. 75)—Pianoforte† Tschaïkowski. Mrs. BLANCHE LEVI.

^{*} Pianoforte by Messrs. S. & P. Erard. † Pianoforte by C. Bechstein.

PROGRAMME.

TUESDAY, APRIL 4, 1903.

Smith

Web.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

SYMPHONIC POEM ... "Vyšehrad" Smetana.

AIR ... "Divinités du Styx" (Alceste) Gluck.

MISS M. EVELINE FINCKEN.

IVINITÉS du Styx, ministres de la mort, Je n'invoquerai point votre pitié cruelle, J'enlève un tendre époux, à son funeste sort, Mais je vous abandonne abandonne une èpouse Si fidèle.

Mourir pour ce qu'on aime, est un trop doux effort, D'une vertu si naturelle mon cœur est animé, Du plus noble plus noble transport, Je sens une force nouvelle, Je vais où mon amour m'appelle!

English version.

DE pow'rs that dwell below, fulfilling death's command!
Ne'er on you will I call, pity or aid to render.

If he I love may live, safe from your ruthless hand,
My life I gladly offer, pledge of love true and tender.
Oh, sweeter far than living, sweeter far to die

For one we love!

I long to make the glad surrender, my heart beats high with

pride,

All fear and pain above!
'Tis love my purpose guideth,
In him my heart confideth.

CONCERTSTÜCK (Op. 79)—Pianoforte *

Weber.

MASTER PERCY HUGHES.

SONGS (MSS.) { "Something childish but } very natural" | ''Imogen''

F. Margaret Bennett (Potter Exhibitioner).

MISS ETHEL LISTER. (Anne E. LLoyd Exhibitioner.)

"SOMETHING CHILDISH, BUT VERY NATURAL."

TF I had but two little wings. And were a little feathery bird, To you I'd fly, my dear! But thoughts like these are idle things, And I stay here.

But in my sleep to you I fly: I'm always with you in my sleep The world is all one's own! But then one wakes, and where am I All, all alone.

Sleep stays not, though a monarch bids: So I love to wake ere break of day: For though my sleep be gone, Yet while 'tis dark, one shuts one's lids, And still dreams on.

Coleridge.

"IMOGEN."

(A LADY OF TENDER AGE.)

ADIES, where were your bright eyes glancing, Where were they glancing yesternight? Saw ye Imogen dancing, dancing, Imogen dancing all in white? Laughed she not with a pure delight, Laughed she not with a joy serene, Stepped she not with a grace entrancing, Slenderly girt in silken sheen?

^{*} Pianoforte by Messrs. S. & P. Erard.

All through the night from dusk to daytime Under her feet the hours were swift, Under her feet the hours of playtime Rose and fell with a rhythmic lift: Music set her adrift, adrift, Music eddying towards the day Swept her along as brooks in Maytime Carry the freshly falling May.

Ladies, life is a changing measure,
Youth is a lilt that endeth soon;
Pluck ye never so fast at pleasure,
Twilight follows the longest noon.
Nay, but here is a lasting boon,—
Life for hearts that are old and chill,
Youth undying for hearts that treasure
Imogen dancing, dancing still.

Henry Newbolt.

OVERTURE, "A Connemara Revel"

Arnold E. T. Bax (Macfarren Scholar).

SONG

"Die Lorelei"

Liszt.

MISS SELINA P. SOPER.

CH weiss nicht, was soll es bedeuten Dass ich so traurig bin : Ein Märchen aus alten Zeiten, Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt, Und ruhig fliesst der Rhein— Der Gipfel des Berges funkelt Im Abendsonnenschein.

Die schönste Jungfrau sitzet Dort oben wunderbar, Ihr gold'nes Geschmeide blitzet, Sie kämmt ihr gold'nes Haar; Sie kämmt es mit gold'nem Kamme Und singt ein Lied dabei, Das hat eine wundersame, Gewaltige Melodei.

Den Schiffer im kleinen Schiffe Ergreift es mit wildem Weh; Er schaut nicht die Felsenriffe, Er schaut nur hinauf in die Höh!

Ich glaube, die Wellen verschlingen Am Ende Schiffer und Kahn; Und das hat mit ihrem Singen Die Loreley gethan.

English version.

3 SCARCE know what means this sorrow, Why so unhappy that teardrops flow, A story my heart remembers, A tale of long years ago.

The wind is cool in the twilight,And smoothly flows the Rhine,The peak of the mountain is glowingAs parting sunbeams shine.

A maid of wondrous beauty,
Behold, is sitting there,
Her precious jewels all glitter,
She combs her golden hair.

With comb of pure gold she combs it,
And sings a song the while,
A song that is quite enchanting,
And hearts may soon beguile.

The sailor hears it in passing,
Is spellbound as accents flow,
He gazes whence comes the singing,
Nor thinks of the rocks down below.

The waters all quickly o'erwhelm him,
And lost is he to the sight!
And this was done by the Loreley
Who sweetly sang that night.

MR. WILFRID PEPPERCORN.

ARIA ... "Non più andrai" (Le Nozze di Figaro) ... Mozart.

Mr. J. McNAUGHTON DUNCAN.

ON più andrai, farfallone amoroso, Notte e giorno d' intorno girando, Delle belle turbando il riposo, Narcissetto, Adoncino d' amor.

Non più avrai questi bei pennacchini, Quel cappello leggiero e galante, Quella chioma, quell' aria brillante, Quel vermiglio, donnesco color.

Tra guerrieri poffar Bacco! Gran mustacchi, stretto sacco, Schioppo in spalla, sciabla al fianco, Collo dritto, muso franco; O un gran casco, o un gran turbante. Molto onor, poco contante, Ed invece del fandango Una marcia per il fango, Per montagne, per valloni Colle nevi, co'sollioni, Al concerto di tromboni, Di bombarde, di canonni, Che le palle in tutti i tuoni All' orecchio fan fischiar. Cherubino, alla vittoria, Alla gloria militar.

English version.

OW no more may we, love-sick philander, Round the bowers of beauty meander, Peace from many a bosom to banish, Cupid's pupil so roguish, so sly.

We must moult now each fine peacock feather, Doff that hat and gallant air together; Those brown locks, so luxuriant, must vanish, On those cheeks e'en the roses must die.

Now with warriors bravely drinking,
Long mustachio water shrinking,
Musket shoulder'd, sword down slanted,
Neck unbending, brow undaunted,
Cumb'rous helmet a scarf of splendour,
Lots of fame, but profit slender.
Change the scene from graceful dancing,
Weary march thro' mud advancing—
Over mount, thro' valley toiling,
Here half frozen, there all broiling,
Clarions sounding, trumpets blaring,
Balls and bombshells round you tearing,
While through all the din uproarious
Bullets whistle at your ear.

Moult you must each peacock feather, &c., &c.

CONCERTO in E flat, No. 3 (Op. 75)—Pianoforte * Tschaïkowski.

MRS. BLANCHE LEVI.



^{*} PIANOFORTE BY C. BECHSTEIN.

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OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

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Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical

curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre"

Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

I neme Scharrer, Myra Hers Aldo Antonichte Kath. Goodson B.J. Dale

Arnold Base Ed Leman Granile Bantoll

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and Reli

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PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same

privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students.

SCHOLARSHIPS AND EXHIBITIONS.

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There are fifty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition. The Scholarships and Exhibitions comprise:—

Scholarship.		Subject.	Date of next Competition.
STERNDALE BENNETT		Any branch of Music	April, 1906
BAUME (MANX) SCHOLARSHIP		Any branch of Music	September, 1907
HENRY SMART	• •	Composition or Organ	September, 1905
Liszt	••	Composition or Pianoforte	September, 1905
G. A. Macfarren		Composition	January, 1906
SIR MICHAEL COSTA		Composition	September, 1905
GORING THOMAS		Composition	April, 1907
HINE PRIZE		Composition	Annually in Dec.
WESTMORLAND		Singing	Annually in Dec.
PAREPA-ROSA		Singing	April, 1906
John Thomas		Singing and Instru-	
Little I a Street St.		mental alternately	September, 1905
Sainton-Dolby	• •	Singing	September, 1907
George Mence Smith	• •	Singing	January, 1907
Ross		Singing	September, 1906
ANNE E. LLOYD EXHIBITION		Singing	Annually in July
POTTER EXHIBITION		Pianoforte	Annually in Dec.
LADY JENKINSON'S THALBERG		Pinnofouto	Aimuany in Dec.
ERARD CENTENARY		Dianofauta	
SIR JOHN GOSS		Organ	N 1 1000
STAINER EXHIBITION		Organ	November, 1906
MAUD MARY GOOCH		Organ	Annually in Sept.
ERARD CENTENARY		Hom	September, 1905
SAINTON		Violin	T
Dove		Violin	January, 1908
BROUGHTON PACKER BATH		Violin	September, 1906
Wessely Exhibitions (two)		Violin	December, 1906
BROUGHTON PACKER BATH		Violence II.	September, 1906
ORCHESTRAL INSTRUMENTS (SIX			December, 1906
Ross		Wind Instruments	January, 1907
		ma instruments	September, 1907

SCHOLARSHIPS AND EXHIBITIONS—continued.

Scholarship.	Subject.	Date of next Competition.
Associated Board R.A.M. and R.C.M. (six)		November, 1905
ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
CAMPBELL CLARKE	Chosen by the Committee	September, 1906
JOSEPH MAAS (independent of the Academy)	Singing	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.
CHARLES MORTIMER PRIZE for Composition.
Battison Haynes Prize for Composition.

PAREPA-ROSA PRIZE for Singing.

EVILL PRIZE for Singing.

Sainton-Dolby Prize for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing. WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

Frederick Westlake Prize for Pianoforte Playing.

Messrs. Tubbs' Prize for Violin Playing.

Messes. W. E. Hill & Sons' Prize for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

R.A.M Club Prize for various branches of study.

Rube Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry. The Worshipful Company of Musicians' Medal (awarded triennially).

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

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This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

Concerted Music (Instrumental and Vocal).

ORCHESTRAL PLAYING.

ACCOMPANIMENT.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

NOTE.—With respect to the subjects in Italics, see p. 21.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.
 - 3.—Elements of Music—One hour's lesson per week, in class.
- 3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing-Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-

playing).

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week. 10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9 and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

T	he fees	payab	le by or	dinary	Studen	nts are:	-			
								£	S.	d,
For the Entra							•••	1	1	0
Balance of Er	ntrance	Fee or	n becon	ning a	Studen	t	• • •	4	4	0
Tuition Fees,	for ord	inary (Curricu	lum, pe	er Tern	n		11	11	0
Tuition Fees	for the	Curric	ulum s	et forth	in par	r. 12 ab	ove			
(Wind Ir							• • •	7	7	0
		OP'	TIONAL	SUBJ:	ECTS.					
Additional Pr	incipal	Study	_							
	ne lesso			30 min	utes)			4	4	0
	wo less	1000	50			ach)		7	7	0
Additional Se								2	2	0
Operatic Clas								1	11	6
,, ,,	(Stud	ents w	ho disco	ontinue	all oth	ersubje	cts)	3	3	0
Dramatic Cla								2	2	0
,, ,,	(Stud	lents w	ho disc	ontinue	e all oth	er subje	cts)	3	3	0
Diction Class						Carani III	•••	1	1	0
Elocution	•••			1				1	1	0
Accompanime	ent					***		1	1	0
Dancing	• • •						•••	1	1	0
Stage Dancir	ng					•••		1	1	0
Deportment								0	15	0
Fencing (per	course	of twe	lve less	ons)		16.4.4		2	2	0
Italian		***				***		1	1	0
French		**1						1	1	0
German			•••					1	1	0
			1 12		122	, ~		200		7

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1904-1905.

Michaelmas Term began Thursday, 22nd September, 1904, and closed on Wednesday, 14th December, 1904.

Lent Term began Thursday, 12th January, 1905, and closes on

Wednesday, 5th April, 1905.

Midsummer Term begins Monday, 1st May, 1905, and closes on Saturday, 22nd July, 1905.

ENTRANCE EXAMINATIONS, 1905.

Entrance Examinations will be held:—

For the Midsummer Term, Friday, 28th April, 1905, at 2. For the Midsummer Half-Term, Wednesday, 7th June, 1905, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

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For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

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THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

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- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Fee (£5 5s.) for the September Examination is 30th June.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

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Moss, Miss Katie E. B., A.R.A.M. 1 1 0 Mukle, Miss Annie V., A.R.A.M. 1 1 0 Needham, Dr. Joseph 1 1 0 Newman, Miss Emily, in memory of the late R. Newman, Esq. 1 1 0 Nicholls, Edward W., Esq. 3 3 0 North, John, Esq., Bequest of the late 364 9 0 Norton, Horace Wm., Esq., A.R.A.M. 1 1 0 Novello and Co., Limited, Messrs. 5 5 0 O'Brien, James, Esq. 3 3 0 O'Leary, Arthur, Esq., F.R.C.S. 1 1 0 O'Leary, Arthur, Esq., F.R.A.M. 1 1 0 Orgill, J. Berwick, Esq. 3 3 0											
Mukle, Miss Annie V., A.R.A.M 12 12 0 Needham, Dr. Joseph 1 1 0 Newman, Miss Emily, 1 1 0 Nicholls, Edward W., Esq. 3 3 0 North, John, Esq., Bequest of the late 364 9 0 Norton, Horace Wm., Esq., A.R.A.M. 1 1 0 Novello and Co., Limited, Messrs. 5 5 0 O'Brien, James, Esq. 1 2 12 0 Oldham, C., Esq., F.R.C.S. 3 3 0 O'Leary, Arthur, Esq., F.R.A.M. 1 1 0 Orgill, J. Berwick, Esq. 3 3 0											
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Newman, Miss Emily, in memory of the late R. Newman, Esq. 1 1 0 Nicholls, Edward W., Esq. North, John. Esq., Bequest of the late Norton, Horace Wm., Esq., A.R.A.M. 1 1 0 Novello and Co., Limited, Messrs. 5 5 0 O'Brien, James, Esq. 3 3 0 O'Leary, Arthur, Esq., F.R.C.S. 1 1 0 Orgill, J. Berwick, Esq. 3 3 0	Mukie, Miss Annie V., A.R.A.M	•••	•••					12	12	U	
Newman, Miss Emily, in memory of the late R. Newman, Esq. 1 1 0 Nicholls, Edward W., Esq. North, John. Esq., Bequest of the late Norton, Horace Wm., Esq., A.R.A.M. 1 1 0 Novello and Co., Limited, Messrs. 5 5 0 O'Brien, James, Esq. 3 3 0 O'Leary, Arthur, Esq., F.R.C.S. 1 1 0 Orgill, J. Berwick, Esq. 3 3 0											
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O'Brien, James, Esq. 5 5 0 O'Brien, James, Esq. 12 12 0 O'Leary, Arthur, Esq., F.R.A.M 1 1 0 Orgill, J. Berwick, Esq. 3 3 0					1	1	0	COL	0	J	
O'Brien, James, Esq			1000								
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O'Leary, Arthur, Esq., F.R.A.M 1 1 0 Orgill, J. Berwick, Esq 3 3 0					3	3	0				
Orgill, J. Berwick, Esq 3 3 0							0				
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Front, Fron. E., Mus.D. Dub., II	.011. 10.1	1.111.		***	•		U				
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m m T 1/33\				_	-		5	5	0
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SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

FENCING & PHYSICAL DRILL,

BERTRAND, FELIX.

ENGLISH LANGUAGE & LITERATURE.
LESINGHAM, HENRY.

ITALIAN LANGUAGE.

DE ASARTA, F.

FRENCH LANGUAGE.

PELLUET, AUGUSTE P.

GERMAN LANGUAGE.

BROENNER, Dr. F. DITTEL, THEODORE H.

SUB-PROFESSORS.

HARMONY.

RUDALL, MISS ELEANOR C. WILSON, PERCY.

SINGING.

DEWHURST, Mrs. AMY M. HOWARD, Miss HILDA. WILSON, Miss MARY T. PIANOFORTE.

AUMONIER, MISS L. E.
BLACKBURNE, MISS CLARA.
BOOTH, VICTOR.
BOWEN, E. YORK.
ELIAS, MISS PHEBE WYNN.
HOOKE, MISS ALICE W.

LAW, MISS E. GLADYS.

LEY, MISS ROSAMOND.

MARCHANT, STANLEY.

PIANOFORTE-(continued).

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RAWLINS, MISS ISOBEL H. READ, ERNEST. WEISBERG, ZÉNIE.

WILSON, PERCY.

ORGAN.

VIOLIN. SCRIPPS, Miss MARGARET.

Woof, Rowsby.

FLUTE.

STEINER, JOSEPH.

Conductor of Orchestral and Choral Practice—
SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Directors of Ensemble Playing and Accompaniment Classes— HANS WESSELY, Hon. R.A.M., Louis Zimmermann, and Josef Bláha, Hon. R.A.M.

Directors of Sight-Singing Classes—H. R. EYERS, F.R.A.M., and T. B. KNOTT, A.R.A.M.

Director of Operatic Class-Edgardo Lèvi.

Director of Dramatic Class-Miss Rosina Fillipl.

Director of Choir-Training Class-H. W. RICHARDS, Mus. D. Dunelm., Hon. R.A.M.

Director of Junior Orchestra-F. Corder, F.R.A.M.

Director of Literary Examinations-Henry Lesingham.

↔ PROGRAMME. ఈ

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Hotel HELE

Allegro ma non troppo Andante ma moderato from Sextet in B flat —for Strings	(Op. 1	18) Brahms.
MISS JESSIE BOWATER, MISS REBECCA MR. J. T. LOCKYER, MR. E. ROWSBY WOOF, MR AND MR. EDGAR FAWCETT.		
Song "Nymphes et Sylvains" MISS BEATRICE E. POPE.		Bemberg.
Duo: Polonaise (Op. 77)—Two Pianofortes*	***	Saint-Saens.
MISS DOROTHY GRINSTEAD AND MISS MARJ	ORIE	WIGLEY.
Songs { "Si mes vers avaient des aile "Ouvre tes yeux bleus "	s ''	Hahn, Massenet.
Mr. EMILE M. D'OISLY.		
"ZIGEUNERWEISEN"—Violin MISS GLADYS CLARK (Dove Scholar).		Sarasate.
(Dove pendiar).		
THREE MUSICAL ILLUSTRATIONS ("At the mid hour of night" Butterflies" "The Rock of Aiudah"		Hubert Bath. (Goring Thomas Scholar.)
With Accompaniment for Strings, Organ,	and Pi	
RECITER—MISS VERA COCKBUR	N.	
THEME VARIÉ (Op. 16, No. 3)—Pianoforte†		Paderewski.
MASTER SYDNEY ROSENBLOO (Erard Centenary Scholar).	M	

* Pianofortes by C. Bechstein. † Pianoforte by Messrs. S. & P. Erard. Sorrow Songs { "Oh! what comes over the sea" } Coleridge-"Unmindful of the roses" Taylor.

MISS ETHEL MANN.

MISS MARY BURGESS, MISS HILDA F. M. BARNES, AND MISS GWENDOLEN GRIFFITHS.

AIR ... "Sombre woods (Amandis) ... Lulli.

MR. MARCUS THOMSON (Ada Lewis Scholar).

Rondo in E flat (Op. 16)—Pianoforte Chopin.

MISS MYRA HESS (Ada Lewis Scholar).

Trio ... "Ah, taci, ingiusto core" (Don Giovanni) ... Mozart.

MISS LILIAN STEPHENS, MR. DAVID BRAZELL, AND MR. DAVID EVANS.

Moderato Assai Allegro con moto from Sonata—Violoncello and Pianoforte*

Rubinstein.

MISS WARWARA I. POPPÉ AND MR. HUBERT C. BATH.



^{*} PIANOFORTE BY C. BECHSTEIN.

PROGRAMME.

FRIDAY, JUNE 2, 1905.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

ALLEGRO MA NON TROPPO ANDANTE MA MODERATO

from Sextet in B flat (Op. 18)—for Strings Brahms.

MISS JESSIE BOWATER, MISS REBECCA T. CLARKE, MR. J. T. LOCKYER, MR. E. ROWSBY WOOF, Mr. B. W. O'DONNELL, AND MR. EDGAR FAWCETT.

SONG ... "Nymphes et Sylvains" ... Bemberg.

MISS BEATRICE E. POPE.

A nuit sur les bois va s'étendre,
Accourez, nymphes et sylvains,
Venez, danser sur l'herbe tendre,
Au bruit des joyeux tambourins!
L'air est léger, la brise est pure,
Un frais parfum monte des fleurs,
Le clair ruisseau jase et murmure,
Auprès des vieux ormes rêveurs!
Dans l'herbe fraîche et douce,
Sur la naissante mousse,
Dansez—Amoureusement enlacés!

Marquez la danse. Bien en cadence,
Gais tambourins, des vieux sylvains.
Et vous, naïades, faunes, dryades,
Dansez, tournez, volez!
Chantez dans la nuit languissante!
Aux cieux pâlis que votre voix
Monte enivrante, au sein des bois!

Hâtez-vous; avant que l'aurore,
Ne reparaisse à l'orient
Chantez encore en tournoyant,
Chantez en tournoyant. Ah!
L'air est léger, la brise est pure,
Un frais parfum monte des fleurs,
Le clair ruisseau jase et murmure,
Auprès des vieux ormes rêveurs!

Le jour revient, l'aube s'éclaire;
Dans un dernier soupir d'amour
Éloignez-vous de la clairière,
Disparaissez, voici le jour! Ah!

English version.

THE night o'er the woods softly falleth,
Come, ye nymphs, haste hither, ye fauns!
Now to the dance gay music calleth,
Come forth to the glade till day dawns.

Light is the breeze which gently blows
Odorous breath from flowery realms,
Restless, the brook for ever flows,
Beside the dreaming oaks and elms.
On the green mossy lawns,
Dance then, ye nymphs and fauns!
Swift as the water, light as the wind,
Dance, all ye lovingly entwined.

Mark, mark the measure, take now your pleasure,
Take now your pleasure, nymphs, be not coy,
And you, oh! fauns, till daylight dawns,
Dance in your joy.
Sing! Let the woods now awake,

Lift up your songs unto the skies; Let the hills shake till echo replies; Hasten! night stays not long,

Still ere the dawn lights up the sky, Sing yet a song. Soon must ye fly! Ah!

Morning appears now in her pride;
One last embrace, ye may not stay,
In the dark woods soon must ye hide!

Quick, get ye gone! Here is the day! Ah!

Agnes Larkcom.

DUO: POLONAISE (Op. 77) – Two Pianofortes * Saint-Saëns.

MISS DOROTHY GRINSTEAD AND MISS MARJORIE WIGLEY.

Songs ... \{ "Si mes vers avaient des ailes" ... Hahn. \{ "Ouvre tes yeux bleus" ... Massenet.

MR. EMILE M. D'OISLY.

"SI MES VERS AVAIENT DES AILES."

Vers votre jardin si beau.

Si mes vers avaient des ailes,
Comme l'oiseau.

Ils voleraient, etincelles, Vers votre foyer qui vit. Si mes vers avaient des ailes, Comme l'esprit.

Près de vous, purs et fidèles Ils accourraient, nuit et jour. Si mes vers avaient des ailes, Comme l'amour.

^{*} Pianofortes by C. Bechstein.

"OUVRE TES YEUX BLEUS."

UVRE tes yeux bleus, ma Mignonne,
Voici le jour,
Doie le feurette fredenne

Deja la faurette fredonne, Un chant d'amour.

L'amore épanouit la rose Viens avec moi,

Ceuillir la marguerite éclose Reveillie-toi.

Ouvre tes yeux bleus, ma Mignonne, Voici le jour.

A quoi bon contempler la terre Et sa beauté,

L'amour est un plus doux mystère Qu'un jour d'été,

C'est en moi que l'oiseau module Un chant vainqueur

Et le grand soleil qui nous brûle Est dans mon cœur.

"ZIGEUNERWEISEN "-Violin

... Sarasate.

MISS GLADYS CLARK (Dove Scholar).

THREE MUSICAL ("At the mid hour of night")
"Butterflies"
"The Rock of Aiudah"
"Goring
Sch

Hubert Bath. (Goring Thomas Scholar.)

With Accompaniment for Strings, Organ, and Pianoforte.

RECITER-MISS VERA COCKBURN.

"AT THE MID HOUR OF NIGHT."

T the mid hour of night, when stars are weeping, I fly
To the lone vale we loved, when life shone warm in thine eyes;
And I think oft, if spirits can steal from the regions of air
To revisit past scenes of delight, thou wilt come to me there,
And tell me our love is remembered even in the sky!

Then I sing the wild song it once was rapture to hear When our voices, commingling, breathed like one on the ear; And as Echo far off in the vale my sad orison rolls, I think, O my love! 'tis thy voice from the kingdom of souls Faintly answering still the notes that once were so dear.

Thomas Moore.

"BUTTERFLIES."

Joy o'er-brimming,
Hovering 'twixt earth and sky;
Seeking gladness,
Shunning sadness,
Happy is the butterfly.

Born with the light,
Dead with the night,
What do you know of sorrows?
Brief life of a day
Enjoy while you may,
No thought need you have of the morrow.

Now resting lightly,
Quivering brightly,
In the glorious noonday heat.
Next moment speeding,
Nothing heeding,
Through the air so warm and sweet.

MINE

Now shyly bending
(Its mad flight ending)
Draws in softest honeyed sips
Sweetest kisses
(Like fulfilled wishes)
From its love the flower's lips.
And dreamily gazing,
Its beauties praising,
A longing came to me that hour;
O, would that I were that butterfly,
And she whom I love—that flower.

Violet Carl Rosa.

"THE ROCK OF AIUDAH."

Against the shore, like armies to the fray,
Then break in silver clouds, while rainbows dance
In the long line of diamonded spray!
They strike, they break, they die on the lagoon.
Like stranded whales, their long triumphant swell
Now hides the prostrate shore: retreating soon
They leave the pearl, the coral, and the shell.
So, youthful bard, will passion's surges
Roll on thy young heart, but do thou seize the lyre
And wake the soul of music, at her hymn
The threatening floods will suddenly retire,
And on the strand of thy delivered soul
Leave songs whose splendours never shall be dim.

Garnett (from the Polish).

Garnett (from the Polish).

THEME VARIÉ (Op. 16, No. 3)—Pianoforte † ...

Paderewski.

MASTER SYDNEY ROSENBLOOM (Erard Centenary Scholar).

SORROW SONGS {"Oh! what comes over the sea" \ "Unmindful of the roses" \ "When I am dead, my dearest" } Coleridge-Taylor.

MISS ETHEL MANN.

"OH! WHAT COMES OVER THE SEA."

H! what comes over the sea, shoals and quicksands past;
And what comes home to me, sailing slow, sailing fast?
A wind comes over the sea with a moan in its blast;
But nothing comes home to me, sailing slow, sailing fast.
Let me be, let me be, for my lot is cast,
Land or sea, all's one to me, and sail it slow or fast.

[†] Pianoforte by Messrs. S. & P. Erard.

"UNMINDFUL OF THE ROSES."

Unmindful of the roses,
Unmindful of the thorn,
A reaper tired reposes
Among his gather'd corn.
So might I, till the morn!
Cold as the cold Decembers,
Past as the days that set,
While only one remembers,
And all the rest forget,
But one remembers yet.

"WHEN I AM DEAD, MY DEAREST."

HEN I am dead, my dearest, Sing no sad songs for me; Plant thou no roses at my head, Nor shady cypress tree:

Be the green grass above me, With show'rs and dew-drops wet: And if thou wilt, remember, And if thou wilt, forget.

I shall not see the shadows, I shall not feel the rain, I shall not hear the nightingale Sing on, as if in pain:

And dreaming through the twilight That doth not rise or set, Haply I may remember, And haply may forget.

Christina G. Rossetti.

ALLEGRO MODERATO SCHERZO

dish !

from Trio in B flat (Op. 97)—
Pianoforte, Violin, and
Violoncello ... Beethoven.

MISS MARY BURGESS, MISS HILDA F. M. BARNES, AND MISS GWENDOLEN GRIFFITHS.

AIR ... "Sombre woods" (Amandis) ... Lulli.

Mr. MARCUS THOMSON (Ada Lewis Scholar).

OMBRE woods, ye glades dark and lonely,
Where midnight gloom enters only,
Oh! hide my slighted love
In your unbounded night.

If now this broken heart

Never more may enfold her,

If no more these eyes may behold her,

Then evermore I hate the light.

Theo. Marzials (from the French).

RONDO in E flat (Op. 16)—Pianoforte Chopin.

MISS MYRA HESS. (Ada Lewis Scholar).

Trio ... "Ah, taci, ingiusto core!" (Don Giovanni) ... Mozart.

MISS LILIAN STEPHENS, MR. DAVID BRAZELL, AND MR. DAVID EVANS.

Donna Elvira.—Ah, taci, ingiusto core!

Non palpitarmi in senno,
È un empio e un traditore,
È colpa aver pietà.

Leporello.—Zitto, di Donn' Elvira, Signor, la voce io sento.

Don Giovanni.—Cogliere io vo il momento, Tu fermati un po' là! Elvira, idolo mio!

Donna Elvira.—Non è costui l' ingrato?

Don Giovanni —Si vita mia son' io

Don Giovanni.—Si, vita mia, son' io E chiedo carita.

Donna Elvira.—Numi, che strano effetto, Mi si risveglia in petto! Leporello.—State a veder la pazza Che ancor gli crederà.

Don Giovanni.—Discendo, o gioja bella!

Vedrai che tu sei quella,

Che adora, l' alma mia!

Pentito io sono gia!

Donna Elvira.—No! non ti credo, o barbaro! Don Giovanni.—Ah, credimi! O m' uccido!

Idolo mio, vien quà!

Leporello.—Se seguitate, io rido!

Donna Elvira.—Dei, che cimento è questo!

Non so s' io vado, o resto?

Ah proteggete voi

La mia credulita!

Don Giovanni.—Spero che cada presto!

Che bel colpetto è questo?

Più fertile talento

Del mio nò son si da!

Oni

Leporello.—Giá quel mendace labbro!

Torna a sedur costei,

Deh proteggete, oh Dei!

La sua credulita!

MODERATO ASSAI | from Sonata—Violoncello and | Rubinstein.

MISS WARWARA I. POPPÉ AND MR. HUBERT C. BATH.



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A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

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Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre"

Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., Ac.

CONSTITUTION AND GOVERNMENT.

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The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same

privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students.

SCHOLARSHIPS AND EXHIBITIONS.

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There are fifty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition,
STERNDALE BENNETT	Any branch of Music	April, 1906
Baume (Manx) Scholarship	Any branch of Music	September, 1907
HENRY SMART	Composition or Organ	September, 1905
LISZT	Composition or Pianoforte	September, 1905
G. A. Macfarren	Composition	January, 1906
SIR MICHAEL COSTA	Composition	September, 1905
Goring Thomas	Composition	April, 1907
Josephine Troup	Composition	July, 1905
Westmorland	Singing	Annually in Dec.
Parepa-Rosa	Singing	April, 1906
John Thomas	Singing and Instru- mental alternately	September, 1907
Sainton-Dolby	Singing	September, 1907
GEORGE MENCE SMITH	Singing	January, 1907
Ross	Singing	September, 1906
Anne E. LLoyd Exhibition	Singing	Annually in July
POTTER EXHIBITION	Pianoforte	Annually in Dec.
LADY JENKINSON'S THALBERG	Pianoforte	
ERARD CENTENARY	Pianoforte	
SIR JOHN GOSS	Organ	November, 1906
STAINER EXHIBITION	Organ	Annually in Sept.
Maud Mary Gooch	Organ	September, 1905
ERARD CENTENARY	Harp	
SAINTON	Violin	January, 1908
Dove	Violin	September, 1906
BROUGHTON PACKER BATH	Violin	December, 1906
Wessely Exhibitions (two)	Violin	September, 1906
BROUGHTON PACKER BATH	Violoncello	December, 1906
Orchestral Instruments (six)	** ** **	January, 1907
Ross	Wind Instruments	September, 1907

SCHOLARSHIPS AND EXHIBITIONS—continued.

Scholarship.	Subject.	Date of next Competition.
ASSOCIATED BOARD R.A.M. and R.C.M. (six)	Chosen by the	November, 1905
annually)	Committee	September
CAMPBELL CLARKE	Chosen by the Committee	September, 1906

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

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There are also the following thirty-four Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.
CHARLES MORTIMER PRIZE for Composition.
Battison Haynes Prize for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

EVILL PRIZE for Singing.

Sainton-Dolby Prize for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing. THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

Louisa Hopkins Memorial Prize for Pianoforte Playing.

WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

Frederick Westlake Prize for Pianoforte Playing.

Messrs. Tubbs' Prize for Violin Playing.

Messes. W. E. Hill & Sons' Prize for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

Bonamy Dobree Prize for Violoncello Playing.

Julia Leney Prize for Harp Playing.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

R.A.M Club Prize for various branches of study.

Rube Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

The Joseph Maas Prize (independent of the Academy) for Singing.

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PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 26.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 32), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

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ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

Concerted Music (Instrumental and Vocal).

ORCHESTRAL PLAYING.

ACCOMPANIMENT.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 26.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

Note. - With respect to the subjects in Italics, see p. 25.

ee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-

playing).

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8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week. 10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 23, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9 and 10 is not obligatory.

The Subjects printed in italics in the list on p. 24 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are:—	3		d,
For the Entrance Examination		s. 1	0
Balance of Entrance Fee on becoming a Student 4		4	0
		11	0
Tuition Fees for the Curriculum set forth in par. 12 above			
(Wind Instruments)	7	7	0
OPTIONAL SUBJECTS.			
Additional Principal Study—			
	1	4	0
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Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1904-1905.

Midsummer Half-Term begins Monday, 12th June, 1905, and closes on Saturday, 22nd July, 1905.

Michaelmas Term begins Monday, 25th September, 1905, and closes on Saturday, 16th December, 1905.

ENTRANCE EXAMINATIONS, 1905.

Entrance Examinations will be held:—

For the Midsummer Half-Term, Wednesday, 7th June, 1905, at 3. For the Michaelmas Term, Thursday, 21st September, 1905, at 9.30.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

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For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

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The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 20.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.

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- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

(h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

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- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Fee (£5 5s.) for the September Examination is 30th June.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

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In memory of John Hollier, Esq.,				, Reger			£		d.
the gift of his Widow		•••	•••			***	50	0	0
Alma Mater Male-Voice Choir	•••	•••	•••	•••	•••	•••	5	5	0
Anonymous, per Secretary		•••	•••	•••		•••	6	1	0
Bowen, E., Esq	•••	•••			14 14	***	5	5	0
Bowen, E., Esq. (2nd donation)	***	***	***	44.4	(***)	****	5	5	0
Bowen, E., Esq. (3rd donation)	1000	***		2.7.7			5	5	0
Chapman, Spencer, Esq	•••	•••	•••	•••	••	•••	52		0
Corder, F., Esq., F.R.A.M			***	***	•••	100	1	1	0
Cummings, R., Esq., F.R.A.M.			***		***	***	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M			•••		**	•••	2	0	0
Dobree, Bonamy, Esq	***				***			10	0
Gill, C. H. Allen, Esq., F.R.A.M.	***		***				2	2	0
Goldsmid, Lady				•••		•••	10	10	0
Gooch, H. Gordon, Esq., A.R.A.M.	(Austra	alia)					1	1	0
Haynes, Battison, Esq., the Beques	t of the	late	•••				100	0	0
Homan, E. Esq. (per Fred. Walker	, Esq.)						52	10	0
Jewson, F. B., Esq., F.R.A.M. (dec	eased)						2	2	0
Macfarren, Sir G. A. (deceased)							5	5	0
Macfarren, Walter, Esq., F.R.A.M.							5	5	0
Macirone, Miss C. A., F.R.A.M.							1	1	0
Mackenzie, Sir Alexander C., Mus.		D., F.	R.A.M.				100	0	0
Mallam, Dalton, Esq							1	1	0
Margetson, Stewart, Esq							2	2	0
Maslin, Mr. and Mrs. Victor (in men									
Rowland)							52	10	0
Maslin, Mr. and Mrs. Victor (in g	ratitude	e for t	he kind	lness o	f Willi	am			
Dorrell, Esq.)	***				***		52	10	0
Mayer, Daniel, Esq., J.P			***	***			5	5	0
Moorsom, Mrs							3	3	0
Osborne, G. A., Esq., Hon. R.A.M.	(decease	sed)					1	1	0
Ramsden, Archibald, Esq							105	0	0
Ramsden, Archibald, Esq. (2nd dor	nation)					• • •	100	0	0
Renshaw, J., Esq							1	1	0
Robinson, Henry R. A., Esq., A.R.	A.M.						1	1	0
R.A.M. Club							10	10	0
Royal Academy Musical Union								10	0
Royal Academy of Music-Net 1								10.15	
17th May, 1894	***						62	10	2
Royal Academy of Music-The Bee	quest o	f Wm.	Dorre	ll, Esq.	, Stude	ent,			
Professor, and Fellow	•••			•••			200	0	0
Sparrow, Charles E., Esq	***	•••					3	14	0
Strathcona and Mount Royal, The	Right 1	Hon. I	lord				210	0	0
Tertis, Lionel, Esq							1	1	0

Students' Aid Jund-continued.

						£	S.	d.
Thomas, Miss L					 	 1	1	0
Threlfall, Thomas, Esq.				***	 •••	 105	0	0
Threlfall, Thomas, Esq. (2nd	d don	ation)			 	 105	0	0
Upcher, Rev. A. Roland		***			 	 10	10	0
Walters, Miss Charlotte					 	 10	10	0
White, His Honour Judge F.	. Mea	dows (d	lecease	ed)	 	 5	5	0
Zimmermann, Miss Agnes, I	R.A.	.M.		•••	 	 5	5	0

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ANNUAL SUBSCRIPTIONS.

A Friend (per C. Rube, Esq.) £25 p	er :	annum for	four	years	—in all	•••	100	0	0
Agnew, Philip L., Esq					***		2	2	0
Albanesi, Cave. Carlo		***				•••	5	5	0
Bláha, Josef, Esq., Hon. R.A.M.					***		4	16	0
Child, Miss Annie, A.R.A.M		L					2	2	0
Cooper, Edward E., Esq							5	5	0
Cummings, Rd., Esq., F.R.A.M.							6	6	0
Gibson, A., Esq		***	•••				1	1	0
Goad, J. Lindsay, Esq							2	2	0
Hambleton, J. E., Esq., A.R.A.M.							1	1	0
King, Frederic, Esq., Hon. R.A.M.					•••		6	6	0
Macpherson, Stewart, Esq., F.R.A.	Μ.			***	***		3	4	0
Mathews, Ernest, Esq				-y-			1	1	0
Matthay, Tobias, Esq., F.R.A.M.		***		***	•••		3	3	0
Mellersh, Mrs. Harold (in memory	of.	A. Cooper 1	Key,	Esq.,	M.D.)		1	1	0
Moretti, Giulio, Esq							4	4	0
Schloesser, A., Esq., Hon. R.A.M.							1	1	0
Tertis, Lionel, Esq., A.R.A.M.							1	1	0
Thomas, Miss Katie, A.R.A.M.					***		1	1	0
Thomas, John, Esq., F.R.A.M.		2					1	1	0
Thompson, Arthur, Esq., F.R.A.M					***		4	4	0
Webbe, Septimus, Esq., A.R.AM.						0.00	4	4	0
Wessely, Hans, Esq., Hon. R.A.M.							2	2	0
Wills, Sir Fredk. and Lady (per He			m, E	sq.)	***		5	5	0

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

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HER MOST GRACIOUS MAJESTY THE QUE				10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.	G.						15	0	0
H.R.H. THE DUKE OF SAXE-COBURG A	ND Go:	THA,	DUKE						
of Edinburgh, K.G. (deceased)							50	0	0
H.R.H. THE PRINCE CHRISTIAN							5	5	0
ZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZ	***							0	U
Adair, Robert Shafto, Esq							26	5	0
Addison, R. B., Esq., A.R.A.M				1	1	0			
Agnew, Philip L., Esq				3	3	0			
Albanesi, Cave Carlo, Hon. R.A.M.				1	1	0			
Albert P. Fag.	***	•••		1	1				
All' Tanta C Frank D T C	D	7.	ъ	1	T	0			
Albert, B., Esq Allison, Horton C., Esq., Mus.D. T.C.	D. et .	Mus.	Bac.						
Cantab., F.R.A.M							3	3	0
Alverstone, The Right Hon. Lord, G.C.	.M.G.		•••				12	12	0
Anderson, James Ferrier, Esq				1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilias	Pring	le)		1	1	0			
Ashdown, Ltd., Messrs. Edwin				5	5	0			
A alaman 11 A annua Tilan				3	3	0			
Atkinson, W., Esq. (deceased)						· ·	50	0	0
Attention, W., Esq. (deceased)	•••	•••					00	U	U
Baker, Sir Benjamin, K.C.M.G., K.C.I	3., LL.	D., F	R.S.				52	10	0
Baker, Sir Benjamin (2nd donation)							20	0	0
Balmer, Frederick, Esq				1	1	0			
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↔ PROGRAMME. ఈ

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Variations Symphoniques—Pianoforte* César Franck.
Miss ALICE W. HOOKE.
Recit., "Awake, Saturnia", Air, "Hence, hence, away", (Semele) Handel.
Miss GWLADYS ROBERTS.
" Рівкосн " (Op. 42)—Suite for Violin Mackenzie.
Rhapsodie. Caprice. Dance.
Mr. ROWSBY WOOF
(Wessely Exhibitioner).
'Psyche's Departure "—for Female Voices and
Orchestra (MS.)
Solo Quartet Miss ISOBEL RAWLINS. Miss ADA PARKER. Miss ESTHER HILL. Miss CONSTANCE DUGARD.
Concerto in E flat—Pianoforte† Liszt.
Miss IRENE SCHARRER (Erard Centenary Scholar).
Prologue (Pagliacci) Leoncavallo.
Mr. DAVID EVANS.
"Kol Nidrei" (Op. 47)—Violoncello Max Bruch.
Mr. KENNETH PARK (Broughton Packer Bath Scholar).
Scena "Robert, toi que j'aime" Meyerbeer.
Miss KATHERINE MALONE.
Welsh Rhapsody German.

^{*} Pianoforte by C. Bechstein.

[†] Pianoforte by Messrs. S. & P. Erard.

PROGRAMME.

MONDAY, JUNE 26, 1903.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

VARIATIONS SYMPHONIQUES—Pianoforte* ... César Franck.

Miss ALICE W. HOOKE.

RECIT., "Awake, Saturnia" (Semele) ... Handel.

MISS GWLADYS ROBERTS.

RECIT.

WAKE, Saturnia, from thy lethargy!
Sieze, destroy the cursed Semele!
Scale proud Cithæron's top,
Snatch her, tear her in thy fury,
And down, down to the flood of Acheron
Let her fall!
Rolling down the depths of night!
Nevermore to behold the light!
If I th' imperial sceptre sway,
I swear by hell
(Tremble, thou universe, this oath to hear!),
Not one of curst Agenor's race to spare!

^{*} Pianoforte by C. Bechstein.

ARIA.

Far from the realms of day,
O'er Scythian hills to the Mæotian lake,
A speedy flight we'll take!
There Somnus I'll compel
His downy bed to leave and silent cell;
With noise and light I will his peace molest,
Nor shall he sink again to pleasing rest,
Till to my vow'd revenge he grants supplies
And seals with sleep the wakeful dragon's eyes.

"PIBROCH" (Op. 42)—Suite for Violin Mackenzie.

Rhapsodie. Caprice. Dance.

Mr. ROWSBY WOOF (Wessely Exhibitioner).

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"PSYCHE'S DEPARTURE"—for Female Voices and
Orchestra (MS.) Hubert C. Bath

Miss Gladys Book (Goring Thomas Scholar).

Miss CAROLINE HATCHARD.

Miss SÉLIE PELLUET.

Solo Quartet MISS ISOBEL RAWLINS, MISS ADA PARKER. MISS ESTHER HILL. MISS CONSTANCE DUGARD.

Psyche borne by Zephyrs to the Island of Pleasure.

Thou bidd'st the earth farewell;
And yet thou'rt passing, loveliest one!
Into a brighter world to dwell.

Ascend, ascend rejoicing!
The sunshine of that shore
Around thee, as a glorious robe,
Shall stream for evermore.

The breezy music wandering
There through the Elysian sky,
Hath no deep tone that seems to float
From a happier time gone by.

And there the day's last crimson Gives no sad memories birth, No thought of dead or distant friends, Or partings—as on earth.

Yet fearfully and mournfully Thou bidd'st the earth farewell, Although thou'rt passing, loveliest one Into a brighter world to dwell.

A land where all is deathless— The sunny waves repose, The wood with its rich melodies, The summer and its rose.

A land that sees no parting,
That hears no sound of sighs,
That waits thee with immortal air—
Lift, lift those anxious eyes!

Oh! how like thee, thou trembler Man's spirit fondly clings
With timid love, to this, its world
Of old familiar things!

We pant, we thirst for fountains That gush not here below! On, on we toil, allured by dreams Of the living water's flow;

We pine for kindred natures
To mingle with our own;
For communings more full and high
Than aught by mortal known:

We strive with brief aspirings Against our bonds in vain; Yet summoned to be free at last, We shrink—and clasp our chain.

And fearfully and mournfully We bid the earth farewell, Though passing from its mists, like thee, Into a brighter world to dwell.

Felicia Hemans.

CONCERTO in E flat—Pianoforte* Liszt.

Miss IRENE SCHARRER

(Erard Centenary Scholar).

PROLOGUE (Pagliacci) Leoncavallo.

Mr. DAVID EVANS.

WORD allow me! sweet ladies and gentlemen,
I pray you hear why alone I appear.
I am the Prologue.

Our Author loves the custom of a Prologue to his story.
And as he would revive for you the ancient glory
He sends me to speak before ye!
But not to prate, as once of old,
That the tears of the actor are false, unreal!
That his sighs and cries, and the pain that is told

That the tears of the actor are larse, afficial.

That his sighs and cries, and the pain that is told

He has no heart to feel.

No! our Author to-night a chapter will borrow From life with its laughter and sorrow! Is not the actor a man with a heart like you? So 'tis for men that our Author has written, And the story he tells you is true!

A song of tender mem'ries,

Deep in his list'ning heart one day was ringing; And then with a trembling heart he wrote it,

And he marked the time with sighs and tears.

Come, then, here on the stage you shall behold us in human fashion,

And see the sad fruits of love and passion,

Hearts that weep and languish,

Cries of rage and anguish

And bitter laughter!

Ah! think then, sweet people, when ye look on,

Clad in our motley and tinsel,

Ours are human hearts, beating with passion,

We are but men like you for gladness or sorrow,

'Tis the same broad heaven above us,

The same wide, lonely world before us!

Will ye hear, then, the story?

How it unfolds itself surely and certain?

Come then! ring up the Curtain!

(By kind permission of Messrs. E. Ascherberg & Co.)

^{*} PIANOFORTE BY MESSRS. S. & P. ERARD.

"KOL NIDREI" (Op. 47)—Violoncello ... Max Bruch.

MR. KENNETH PARK

(Broughton Packer Bath Scholar).

SCENA " Robert, toi que j'aime " ... Meyerbeer. MISS KATHERINE MALONE.

> OBERT, toi que j'aime, Et qui reçus ma foi; Tu vois mon effroi Grâce pour toi même.

> Quoi ton cœur, se dégage Des sermens les plus doux, Tu me rendis hommage; Je suis a tes genoux Grâce, grâce pour toi même, Grâce pour moi, Grâce pour toi.

O mon bien, suprême Toi que j'aime, Tu vois mon effroi Grâce pour moi, Grâce pour toi.

WELSH RHAPSODY

German.

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A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

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were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical

curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre"

Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

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Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students.

SCHOLARSHIPS AND EXHIBITIONS.

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There are fifty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
Sterndale Bennett	Any branch of Music	April, 1906
Baume (Manx) Scholarship	Any branch of Music	September, 1907
HENRY SMART	Composition or Organ	September, 1905
Liszt	Composition or Pianoforte	September, 1905
G. A. Macfarren	Composition	January, 1906
SIR MICHAEL COSTA	Composition	September, 1906
Goring Thomas	Composition	April, 1907
Josephine Troup	Composition	July, 1905
Westmorland	Singing	Annually in Dec.
Parepa-Rosa	Singing	April, 1906
John Thomas	Singing and Instru-	
	mental alternately	September, 1907
Sainton-Dolby	Singing	September, 1907
George Mence Smith	Singing	January, 1907
Ross	Singing	September, 1906
ANNE E. LLOYD EXHIBITION	Singing	Annually in July
POTTER EXHIBITION	Pianoforte	Annually in Dec.
Lady Jenkinson's Thalberg	Pianoforte	Hannill Haller
ERARD CENTENARY	Pianoforte	
SIR JOHN GOSS	Organ	November, 1906
STAINER EXHIBITION	Organ	Annually in Sept.
Maud Mary Gooch	Organ	September, 1905
ERARD CENTENARY	Harp	OF THE RESERVE
SAINTON	Violin	January, 1908
Dove	Violin	September, 1906
BROUGHTON PACKER BATH	Violin	December, 1906
Wessely Exhibitions (two)	Violin	September, 1906
BROUGHTON PACKER BATH	Violoncello	December, 1906
Orchestral Instruments (six)		January, 1907
Ross	Wind Instruments	September, 1907

SCHOLARSHIPS AND EXHIBITIONS—continued.

Scholarship.	Subject.	Date of next Competition.
ASSOCIATED BOARD R.A.M. and R.C.M. (six)		November, 1905
ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
CAMPBELL CLARKE	Chosen by the Committee	September, 1906

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

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PRIZES.

There are also the following thirty-four Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.
CHARLES MORTIMER PRIZE for Composition.
BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing. WALTER MACFARREN MEDALS (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

Messrs. Tubbs' Prize for Violin Playing.

Messrs. W. E. Hill & Sons' Prize for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

Julia Leney Prize for Harp Playing.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.

R.A.M Club Prize for various branches of study.

Rube Prize for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elecution.

GILBERT R. BETJEMANN PRIZE for Opera.

RIDLEY PRENTICE PRIZE for Teaching.

Dove Prize for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

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This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

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ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

ACCOMPANIMENT.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional

Note. - With respect to the subjects in Italics see p. 21.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

- 4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.
 - 5.—Choral Singing—Practice for one hour and a half per week.
- 6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-playing).

8.—Orchestral Practice—Four hours and a half per week, if suf-

ficiently advanced.

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Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.
10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9 and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The	fees paya	ble by	ordinar	y Stude	nts are	:			
For the Entranc	e Examin	ation		1000			£	s. 1	0
Balance of Entra			ming a	Studer	nt		4	4	0
Tuition Fees, for								11	0
Tuition Fees for			100						Ŭ
(Wind Insti						•••	7	7	0
	0.	PTIONA	L SUBJ	ECTS					
Additional Princ			II SCD	LOID.					
	lesson per	54	(30 min	nutes)	4		4	4	0
	lessons p		The second second	and the same of th			7	7	0
Additional Secon							2	2	0
Operatic Class (1	11	6						
	Students v		The state of the s		 nersubje	ects)	3	3	0
Dramatic Class (=	1000		2	2	0
(3)	Students			e all oth	er subj	ects)	3	3	0
Diction Class*	****						1	1	0
Elocution							1	1	0
Accompaniment							1	1	0
Dancing	41	•••	•••		•••	•••	1	1	0
Stage Dancing							1	1	0
Deportment		•••			•••		0	15	0
Fencing (per cou	arse of two	elve les	sons)	• • • •			2	2	0
Italian	•••					•••	1	1	0
French	•••				••••	•••	1	1	0
German	•••	•••	•••	•••			1	1	0
77						20 00 00			2

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

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^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1905-1906.

Michaelmas Term begins Monday, 25th September, 1905, and closes on Saturday, 16th December, 1905.

Lent Term begins Thursday, 11th January, 1906, and closes on Wednesday, 4th April, 1906.

Midsummer Term begins Monday, 30th April, 1906, and closes on Saturday, 21st July, 1906.

ENTRANCE EXAMINATIONS, 1905-1906.

Entrance Examinations will be held:

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For the Michaelmas Term, Thursday, 21st September, 1905, at 9.30.

For the Michaelmas Half-Term, Wednesday, 1st November, 1905, at 3.

For the Lent Term, Monday, 8th January, 1906, at 2.

For the Lent Half-Term, Monday, 19th February, 1906, at 3.

For the Midsummer Term, Friday, 27th April, 1906, at 2.

For the Midsummer Half-Term, Wednesday, 6th June, 1906, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

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THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

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(j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Fee (£5 5s.) for the September Examination is 30th June.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

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The Royal Academy of Music.

ANNUAL PRIZE DISTRIBUTION, 1905.

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The prizes gained in the past year by the Students of the Royal Academy of Music were distributed on Friday, 21st July, 1905, by Princess Henry of Battenberg, the ceremony taking place at the Royal Opera House, Covent Garden, kindly lent for the occasion by the Royal Opera Syndicate. Her Royal Highness, who was accompanied by Princess Ena of Battenberg, and attended by Lieutenant-Colonel P. Colborn and Miss Bulteel, was received by a deputation of the Governing Bodies of the Academy, among whom were Lord Kilmorey, Mr. Ernest Mathews, Mr. Thomas Threlfall, Sir A. C. Mackenzie, Sir George Donaldson, Mr. Philip L. Agnew, Mr. Oscar Beringer, Mr. E. E. Cooper, Mr. Fred. Corder, Cav. Alberto Randegger, Mr. Charles Rube, Mr. Hugh Spottiswoode, Mr. John Thomas, Com. F. Paolo Tosti, Mr. Fred. Walker, and Mr. Hans Wessely. Among the company present were Lady and Miss Mackenzie, Mr. and Mrs. E. Bowen, Mr. C. W. E. Duncombe, Dr. and Mrs. Eaton Faning, Mr. and Mrs. Ffrangcon-Davies, Mr. and Mrs. Gibson, Mr. and Mrs. Frederic King, Madame Agnes Larkcom, Mr. and Mrs. Lesingham, Mr. and Mrs. Lewis-Hill, Mr. and Mrs. Matthay, Mr. and Mrs. Oswald, Mr. and Mrs. Frye Parker, Mr. and Mrs. Pezze, Mr. and Mrs. Soutten, Mr. Adolf Schloesser, Mr. and Mrs. Arthur Thompson, Miss Josephine Troup, Mr. and Mrs. Whitehouse, and Mr. F. W. Renaut. A handsome bouquet was presented to Her Royal Highness by Master Francis Hutchens, one of the youngest Students, from New Zealand.

After a performance of vocal and instrumental music by the Students,

Sir A. C. Mackenzie delivered his annual address. He said: Your Royal Highness, my Lords, Ladies, and Gentlemen, may I ask your permission to preface the most important item in the programme by a few words, for this is for many reasons a most memorable day for the Students of the Royal Academy, and I hope that they may catch some of the glamour, some of the bewitchment which attaches to this famous house, whose boards are only for the salt of the operatic earth, and on which the creations of the greatest stage-composers are presented in the splendour they merit. Well, at least some of you young ladies may boast that you have sung in Covent Garden. (Laughter.) You need not, unless you are pressed, mention the particular opera in which you performed. But if this scene reminds me of any known opera at all, it is a new Eastern one, recently produced here—"L' Oracolo" -- for it exhibits a beautiful Chinese-like reversal of the usual Western order of things. The performers are in the stalls, and the usually silent conductor is having the prominent solo part all to himself. (Laughter.) But that is his misfortune; not either his fault or, indeed, his wish. This function has always been divided —like ancient Gaul—into three parts, and the second portion falls to me in my annual capacity of Chorus or recorder of the events of the year. There need be no apprehension of my detaining you for very long to-day. For one thing I am anxious, especially under these unaccustomed circumstances, not to delay the final scene in which Her Royal Highness has so graciously consented to take the chief part (cheers), and also because my small chronicle is of the simplest, since there have been no troubles, alarums, or excursions to prevent us from pursuing in peace and tranquillity the work we have been appointed to do. But perhaps only in this fortunate respect can it be said that we are somewhat behind these stirring times; in all other respects I hope—indeed, I know—we are quite abreast of the movements of the day. It is gratifying to think that the Governing Bodies, upon which the progress of the School so largely depends, remain practically intact. We have certainly not lost any friends, while we have gained a new one on the Directorate in the presence of Lord Shaftesbury, who, in consenting to join us, permits the addition of a name well-known

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in the musical world of London. We have also to welcome the present Master of the Musicians' Company, Mr. Charles Crews (an active lover of music, who has already given proof of his interest), to a vacant seat on the Committee of Management; and a Director, Mr. Ernest Mathews, has been good enough to help forward the work of the Associated Board by giving it the benefit of his valuable experience. (Cheers.) Finally, in mentioning the names of four newly-elected Professors, I complete the brief tale of the changes and additions which have taken place in the internal economy of the Institution. These are Miss Rosina Filippi, a distinguished actress, whose name guarantees the future well-being of our Dramatic Class (cheers); Herr Louis Zimmermann, a violin virtuoso of note, who came from his prominent position in Amsterdam last October to assist us; and quite recently in the Wind Department there are new-comers in the persons of Mr. Albert Matt and Mr. Daniel Wood. of our Concerts we have been able to produce some new and effective items from the pens of our own Students. The most recent one you have just heard. It seemed to me that "Psyche's Departure" would be a seasonable and apt selection to make on this occasion. (Cheers.) And I would specially remember a series of four performances given just after Easter, because they were in every respect unique, inasmuch as the words, the dramatic invention, and the music, as well as the performers, were entirely provided by the Students. The musico-dramatic piece "Dross," by Paul Corder, and the "House of Shadows," by Miss Lomax, were both indicative of a high and serious purpose, as well as of exceptional talent. (Cheers.) The name of this young lady, the female composer of the "House of Shadows," bids me tell you that a new scholarship of an exceptional character has been generously endowed and handed over to us by Miss Josephine Troup (an ex-Student, who has not forgotten her Alma Mater), and is to be held exclusively by composers of her own sex, Miss Troup's purpose being to encourage the Art of Musical Composition—not of an ephemeral cast, but of the highest class—in women. the better to attain her object, it is decreed that her scholarship may be held for the unusual period of five years. Whether woman can or can not rise to the highest flights in composition has long been a subject of discussion and rather profitless contention, in

the which, however, I have never joined (laughter), and Heaven forbid that I should commence on this or any other occasion. The relations between the female Students and myself have hitherto been none other than of the most pleasant character, and I would not for worlds disturb that amity. (Laughter and cheers.) That quite considerable flights have already been attempted and achieved-in this very house, as well elsewhere—is not to be denied, and as it is only in comparatively recent years that serious encouragement has been held out to female composers, it is certainly too soon to arrive at any definite conclusion. Be that as it may, here is a generous offer of help, which must at some future day go far to assist in answering the question. As seven candidates presented themselves, one may infer that the time was ripe for the experiment, and I shall presently name the successful lady. During the number of years in which I have been Principal I have been fortunate enough to announce many benefits to musical education, and to point to many instances of liberality to the Academy, and, as you have already witnessed, my budget is again well provided to-day. (Cheers.) On this particular occasion the female sex seems to be exceptionally favoured; the good intentions of the year have been lavished upon it. Perhaps the pendulum will presently swing in the other direction. (Laughter). I have another pleasant statement of a similar kind to make in the shape of a new scholarship, tenable for two years, which is to be held alternately by us and the Royal College of Music. It is to bear the name "Lilian Eldée," being endowed in memory of that lady by her friends, and reaches us by the goodwill of Mr. C. W. E. Duncombe. Certain unusual deserve mention, since it is not to be competed for at all, but conferred,—bestowed upon a female vocalist who shall have studied in the respective Schools for not less than two years, and who shall display promise as a dramatic singer. There are other conditions to be kept in view in dispensing this new benefaction, into which I need not enter now. They have been duly considered by the Committee, and we shall award it to-day for the first time. endowment is calculated to be of great service to many Students in the future, and it consists of the annual sum of £60, and on behalf of the Academy, as well as of future recipients, we must sincerely

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thank the donors for a generous thought, usefully devised, and deserving of the careful administration it shall always receive at our hands. (Cheers.) Finally, I may speak of a gift of £17 per annum, intended to meet half of the fees of some deserving Student (male or female), and to be bestowed at the discretion of the Committee. Mr. Edward Bowen, whose kind thought prompts this welcome assistance, informs me that he hereby wishes to express his acknowledgment of the care which has been taken with education of his son; and the graceful compliment which takes so practical a shape will be available for six years after its first application to-day. We have decided to offer it to Mr. Dennis There are a few awards the selection of which Creedon (Cheers.) is left to myself. I have never been able to consider this fact in the light of a privilege; quite the contrary, for it gives me much anxiety, and indeed I have to wrestle with its responsibilities sometimes in the small hours of the night. The Dove Prize I give to a talented organist and composer, who is well known in the School for his ability and industry, and we have high hopes that these qualities will lead him to further prominence-(Cheers.) The two medals given Benjamin J. Dale. by the Society for the Encouragement of the Fine Artswould there were more such Societies!—have become distinctions The first, for excellence in performance of instrumental music, goes to a young lady who is already a very brilliant executant on the pianoforte-Miss Irene Scharrer. (Cheers.) The second, for vocal and dramatic excellence, will be received by The Ridley Prentice Memorial Miss Aileen Hodgson. (Cheers.) Prize, for successful teaching by a sub-Professor, is awarded to Miss Amy Dewhurst. (Cheers.) Lastly, there is the medal offered triennially by the Worshipful Company of Musicians to the most distinguished Student in the Academy, and I have no trouble in fixing upon a very worthy recipient—one who has made his mark in many directions, who has already succeeded while a Studentand a young one at that-in making a name for himself outside our walls, both as a pianist and composer of distinction. that he parts from us with regret, but the young man leaves behind him a first-class record for talent, diligence, and exemplary bearing, and I feel convinced that his future career will be an honour to the School which has educated Mr. Edwin York Bowen. (Cheers.)

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It is customary for me also to mention any prizes which are awarded for the first time; and under this head falls our old friend Mr. Adolf Schloesser's Prize of five guineas to the best accompanist in a competition instituted by him. It goes to Miss Eleanor Rudall. (Cheers.) And just a year ago Madame Melba most generously offered two valuable prizes of twenty-five guineas each—and for five years—for the encouragement of Ballad Singing, and the winners in this keenly contested race are respectively Miss Caroline Hatchard (Soprano) and Miss Verena Mutter (Contralto.) (Cheers.) Finally, the new Lilian Eldée Scholarship I mentioned a little while ago, of £60, has been conferred by the Committee for one year upon a vocalist of more than mere promise, and who, we think, fully merits the honour of the selection. I have pleasure in naming its first holder, (Cheers.) Miss Gladys Roberts. The aforesaid Josephine Troup Scholarship was, after a careful examination of a number of manuscripts—I was going to say womanuscripts -allotted to Miss Ethel Frances Woodland, who, I trust, will rise (she shall have all the help we can give her) to the exceptional chance she now touches. (Cheers.) Before I stand down there only remains for me on behalf of the Academy to acknowledge our obligation to the Grand Opera Syndicate for its assistance in a moment of considerable difficulty, and for permitting us to be here now. It is a rare encouragement given by an artistic Institution of world-fame to our immature and youthful attempts at proficiency of which we are keenly sensible. There is only one single point of similarity between us—the two Institutions, I mean—which rises to my mind. It has long been rumoured that London's great Opera House is to be rebuilt; and a report, even of remoter date, is current to the effect that the Royal Academy of Music is also to undergo that process. (Laughter and cheers.) I shall not detain you by any speculation as to which of the two Institutions is to be satisfied first, or which of us stands in more immediate need of the process-although I confess to having a private, and I hope strictly unbiassed opinion on that head. (Laughter.) But whatever the conditions under which we both live and work, the Art we practise keeps for ever moving in some fresh direction—undergoes new developments and modifications which it is our business to recognise, study, and provide for. And

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I venture to say that the Academy, now eighty-three years in the same house, and cramped for elbow-room as it undoubtedly is, has not allowed itself to be cramped either by traditionalism or conventionalism in any branch it professes to teach. respect of so-called "modernity," it may safely challenge comparison with any similar Institution in any country. (Cheers.) There is only one tradition which we refuse to part with, and that is the old-fashioned affection which has ever existed between the School and its many generations of pupils. It has always endeavoured to be—and it can be—of service to them long after they have ceased to be Students. The present generation of young musicians now before me will experience no deviation from the golden rule. And they will, I know, continue the lovable customs of their predecessors. (Cheers.) Although the members of the choir have just intimated that they bid us "fearfully and mournfully" adieu, do not believe it. figure of speech, a poetic license they are indulging in. (Laughter.) I know perfectly well they have not the least intention of parting from the School and its happy associations, and the Students will believe me when I tell them that the attachment is mutual. (Cheers.) I will now beg Your Royal Highness to favour us with your presence at the table. The awards have on this occasion an additional value which we all most fully appreciate. (Loud cheers.)

THE PRINCESS HENRY OF BATTENBERG then handed the prizes to the successful Students; and after the distribution of the awards,

The Earl of Kilmorey said: Ladies and Gentlemen, I rise to say a few words at the conclusion of these proceedings, and to ask you to join me in expressing our high appreciation of the honour which has been conferred upon us this afternoon by the presence of Her Royal Highness the Princess Henry of Battenberg (cheers), and also the gratitude we feel to Her Royal Highness for her kindness in coming here, and for the grace with which she has discharged the difficult task of presiding over the distribution of prizes to the Students of the Royal Academy of Music to-day. (Cheers.) That Her Royal Highness, like all the members of her illustrious family, delights in everything that is artistically beautiful goes without saying. It also goes without saying that she delights in taking part in anything that tends to the advancement

and improvement of artistic education. (Cheers.) Her visit is an event which we shall never forget, and for which we thank her most cordially. (Cheers.) I have now to ask you to join me in passing the following resolution:

"That a cordial vote of thanks be and is hereby accorded to Her Royal Highness Princess Henry of Battenberg for her kindness in having graciously presided at the Distribution of Prizes to the Students of the Royal Academy of Music on this occasion."

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(Loud cheers.)

The vote was carried by acclamation, and the Royal Visitors shortly afterwards left the theatre amid the strains of the National Anthem.

Three cheers were subsequently given for the Principal, and the large gathering of Students and their relatives and friends then dispersed.

Royal Academy of Music.

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FIRST

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Conductor of Orchestral and Choral Practice—
SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

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* PROGRAMME. *

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Carnaval Mignon (Nos. 2, 3, and 6)—Pianoforte ... Schütt.

Miss Margaret Clarkson.

Song ... "The Old Superb" ... Stanford.

Mr. F. PERCIVAL DRIVER.

(Ada Lewis Scholar.)

FIRST MOVEMENT from Concerto in E flat—Violin and Viola Mozart.

MR. JOSEPH THORNS and MR. JAMES T. LOCKYER.

Songs ... {"Through the long days" } ... Elgar.

MISS HEDWIG E. HANTKE.

Variations for String Quintet in G (Op. 13) ... Taneïéw.

Mr. ROWSBY WOOF, Mr. THOMAS MORGAN,

Mr. JAMES T. LOCKYER, Mr. B. WALTON O'DONNELL, and Miss GWENDOLEN GRIFFITHS.

Song "A Memory" ... Goring Thomas.

MISS VERENA FANCOURT.

RECITATIONS $\begin{cases} \text{"Tender Thoughts"} & \dots & P. \ Lincoln. \\ \text{"Fairies"} & \dots & \dots & W. \ Allingham. \end{cases}$

Musical Accompaniments by Hubert Bath (Goring Thomas Scholar.)

MISS G. VERA COCKBURN.

PRELUDE AND FUGUE in D minor (Op. 62)—Pianoforte Glazounow.

Miss HILDA REKAS.
(Associated Board Exhibitioner.)

Song ... "Come, gentle sleep" (Ivanhoe) ... Sullivan.

Mr. HUBERT BAKER.

Concerto Pathétique—Two Pianofortes Liszt.

Miss DOROTHY GRINSTEAD and Miss MARJORIE WIGLEY.



^{*} Pianofortes by C. Bechstein.

PROGRAMME.

MONDAY, NOVEMBER 20, 1905.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

the German

CARNAVAL MIGNON (Nos. 2, 3, and 6)—Pianoforte ... Schütt.

Miss MARGARET CLARKSON.

SONG ... "The Old Superb" ... Stanford.

MR. F. PERCIVAL DRIVER.

(Ada Lewis Scholar.)

THE wind was rising easterly, the morning sky was blue, The Straits before us opened wide and free;

We look'd towards the Admiral, where high the Peter flew, And all our hearts were dancing like the sea.

The French are gone to Martinique with four-and-twenty sail, The "Old Superb" is old and foul and slow;

But the French are gone to Martinique, and Nelson's on the trail,

And where he goes the "Old Superb" must go.

So Westward-ho! for Trinidad, and Eastward-ho! for Spain, And "Ship a-hoy" a hundred times a day;

Round the world if need be, and round the world again, With a lame duck lagging all the way.

The "Old Superb" was barnacled and green as grass below, Her sticks were only fit for stirring grog;

The pride of all her midshipmen was silent long ago, And long ago they ceased to heave the log.

Four year out from home she was, and ne'er a week in port, And nothing save the guns aboard her bright;

But Captain Keats he knew the game, and swore he'd share the sport,

For he never yet came in too late to fight.

So Westward-ho!

"Now up, my lads," the captain cried, "for sure the case were hard If longest out were first to fall behind;

Aloft, aloft with studding sails, and lash them on the yard, For night and day the Trades are driving blind."

So all day long and all day long behind the fleet we crept, And how we fretted none but Nelson guessed;

But ev'ry night the "Old Superb" she sailed when others slept, Till we ran the French to earth with all the rest.

O 'twas Westward-ho!

Henry Newbolt.

FIRST MOVEMENT from Concerto in E flat—Violin and Viola Mozart.

Mr. JOSEPH THORNS AND Mr. JAMES T. LOCKYER. (Ada Lewis Scholar.) (Ada Lewis Scholar.)

SONGS ... ("Through the long days" ...

.. Elgar.

MISS HEDWIG E. HANTKE.

"THROUGH THE LONG DAYS."

And what will my lov'd one be,
Parted from me?
Through the long days and years,
Always as then she was—
Loveliest, brightest, best, blessing and blest.
Never on earth again
Shall I before her stand,
Touch lip or hand,
Never on earth again:
But, while my darling lives,
Peaceful I journey on,
Not quite alone, not while my darling lives.

"LIKE TO THE DAMASK ROSE."

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Or like a blossom on a tree,
Or like a dainty flow'r of May,
Or like the morning of the day;
Or like the sun, or like the shade,
Or like the gourd which Jonas had—
E'en such is man whose thread is spun,
Drawn out and cut, and so is done.

The rose withers, the blossom blasteth,
The flower fades, the morning hasteth,
The sun sets, the shadow flies,
The gourd consumes, the man he dies!
Like to the grass that's newly sprung,
Or like a tale that's new begun,
Or like a bird that's here to-day,
Or like the pearled dew of May,
Or like an hour, or like a span,
Or like the singing of a swan:

E'en such is man who lives by breath, Is here, now there, in life and death. The grass withers, the tale is ended, The bird is flown, the dew's ascended, The hour is short, the span not long; The swan's near death, man's life is done.

VARIATIONS FOR STRING QUINTET IN G (Op. 13) Taneïéw.

MR. ROWSBY WOOF, MR. THOMAS MORGAN,

MR. JAMES T. LOCKYER, MR. B. WALTON O'DONNELL,

AND MISS GWENDOLEN GRIFFITHS.

SONG "A Memory" ... Goring Thomas.

MISS VERENA FANCOURT.

FLOWERS, all your spells and splendour 'Neath my hand you tremble, you thrill! You hold in chalices tender
His voice softly sounding still;
As on that day, dear past naming,
In that moment of joy divine,
When a kiss like fire forth-flaming
My love's lips laid on mine.

RECITATIONS ... | "Tender Thoughts" ... P. Lincoln. W. Allingham.

Musical Accompaniments by Hubert Bath (Goring Thomas Scholar).

Miss G. VERA COCKBURN.

"TENDER THOUGHTS."

HEAR the wind, I hear the rain,
I see the lightning's fiery chain,
The storm is wailing through the trees,
The waves are roaring on the seas;
I hear the awful thunder crash
That follows on the lightning's flash—
But though all things in tempest be,
I cannot think of aught but thee.

The quiet wood-flowers' faint perfume,
The flowers that on their bushes bloom,
The sweet Æolian melody
Sung softly by the wind-kissed tree;
The sun-touched clouds, unfathomed skies,
The lark that, singing, sunward flies—
All lovely things I hear or see
Speak to my heart of thee—but thee.

Philip Lincoln.

"FAIRIES."

P the airy mountain,
Down the rushy glen,
We daren't go a-hunting
For fear of little men;
Wee folk, good folk,
Trooping all together;
Green jacket, red cap,
And white owl's feather!

Down along the rocky shore
Some make their home,
They live on crispy pancakes
Of yellow tide-foam;
Some in the reeds
Of the black mountain-lake,
With frogs for watch-dogs,
All night awake.

High on the hill-top
The old king sits:
He is now so old and grey
He's nigh lost his wits.
With a bridge of white mist
Columbkill he crosses,
On his stately journeys
From Slieveleague to Rosses;
Or going up with music
On cold starry nights,
To sup with the queen
Of the gay Northern Lights.

By the craggy hill-side,
Through the mosses bare,
They have planted thorn-trees
For pleasure here and there.
Is any man so daring
As dig one up in spite,
He shall find the thornies set
In his bed at night.

- 111 ():1

Up the airy mountain,
Down the rushy glen,
We daren't go a-hunting
For fear of little men;
Wee folk, good folk,
Trooping all together;
Green jacket, red cap,
And white owl's feather!

W. Allingham.

PRELUDE AND FUGUE in D minor (Op. 62)—Pianoforte Glazounow.

MISS HILDA REKAS.
(Associated Board Exhibitioner.)

SONG ... "Come, gentle sleep" (Ivanhoe) ... Sullivan.

MR. HUBERT BAKER.

APPY with winged feet,
Comes the morning softly stealing in,
And to my darling's chamber sweet
This happy light will win.
O fair procession of the morning hours,
Go, bid my love awake with all the flow'rs,

But let me sleep awhile and dream my only wound is from love's dart,

And cunningly my thoughts beguile

To deem that thou, fair Queen, my gaoler art.

So prison bars and wounds

More dearer shall be than all the world, if there I find not thee.

Come, gentle sleep.

Julian Sturgis.

CONCERTO PATHÉTIQUE—Two Pianofortes

Liszt.

MISS DOROTHY GRINSTEAD

(Associated Board Exhibitioner.)

AND

Miss MARJORIE WIGLEY.

(Associated Board Exhibitioner).

A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical

curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre"

Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same

privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

Scholars, Exhibitioners, Paying Students.

SCHOLARSHIPS AND EXHIBITIONS.

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There are fifty-eight Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
Sterndale Bennett	Any branch of Music	April, 1906
BAUME (MANX) SCHOLARSHIP	Any branch of Music	September, 1907
HENRY SMART	Composition or	
	Organ	September, 1905
Liszt	Composition or	septement, 2000
	Pianoforte	September, 1910
G. A. Macfarren	Composition	January, 1906
Cro Mrore or Co	Composition	September, 1906
Corres Treases	0	April, 1907
T	0	September, 1910
Wasansana		Annually in Dec.
Discours Daws		April, 1906
T ///	Singing	April, 1300
JOHN THOMAS	Singing and Instru-	Contamban 1000
Sainton-Dolby	mental alternately	September, 1908
C	Singing	September, 1907
GEORGE MENCE SMITH	Singing	January, 1907
Ross	Singing	September, 1906
ANNE E. LLOYD EXHIBITION	Singing	Annually in July
LILIAN ELDÉE	Singing	Conferred
D. T.	D: 6 4	periodically
POTTER EXHIBITION	Pianoforte	Annually in Dec.
LADY JENKINSON'S THALBERG	Pianoforte	March, 1906
ERARD CENTENARY	Pianoforte	
Sir John Goss	Organ	November, 1906
STAINER EXHIBITION	Organ	Annually in Sept.
Maud Mary Gooch	Organ	September, 1908
Erard Centenary	Harp	The second secon
Sainton	Violin	January, 1908
Dove	Violin	September, 1906
Broughton Packer Bath	Violin	December, 1906
Wessely Exhibitions (two)	Violin	September, 1906
BROUGHTON PACKER BATH	Violoncello	December, 1906
Orchestral Instruments (six)		January, 1907
Ross	Wind Instruments	September, 1907
Bowen Gift	Any branch of Music	Conferred Annually
Associated Board R.A.M. and		
R.C.M. (six)		November, 1905

SCHOLARSHIPS AND EXHIBITIONS—continued.

Scholarship.

ADA Lewis (fifteen; five Chosen by the annually) Committee . September

CAMPBELL CLARKE . . . Chosen by the Committee . . September, 1906

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

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PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition. CHARLES MORTIMER PRIZE for Composition. Battison Haynes Prize for Composition. HINE PRIZE for Composition. PAREPA-ROSA PRIZE for Singing. Sainton-Dolby Prize for Singing. RUTSON MEMORIAL PRIZES (Two) for Singing. Goldberg Prize for Singing. SWANSEA EISTEDDFOD PRIZE for Singing. THE MELBA PRIZES (Two) for Singing. STERNDALE BENNETT PRIZE for Pianoforte Playing. HEATHCOTE LONG PRIZE for Pianoforte Playing. Louisa Hopkins Memorial Prize for Pianoforte Playing. Walter Macfarren Medals (Two) for Pianoforte Playing. FREDERICK WESTLAKE PRIZE for Pianoforte Playing. Messrs. Tubbs' Prize for Violin Playing. Messrs. W. E. Hill & Sons' Prize for Violin Playing. HANNAH MAYER FITZROY PRIZE for Violin Playing. Bonamy Dobree Prize for Violoncello Playing. Julia Leney Prize for Harp Playing. R.A.M Club Prize for various branches of study. Charles Rube Prize for various branches of study. CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution. GILBERT R. BETJEMANN PRIZE for Opera. RIDLEY PRENTICE PRIZE for Teaching. Dove Prize for General Excellence, Assiduity, and Industry. Adolph Schloesser Prize for Transposition at Sight, &c. THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded

triennially).
The Joseph Maas Prize (independent of the Academy) for Singing.

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PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

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ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

ACCOMPANIMENT.

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional Note.—With respect to the subjects in Italics, see p. 21.

fee. Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly indivi-

dual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing-Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-

playing).

8.—Orchestral Practice—Four hours and a half per week, if suf-

ficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.
10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9 and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :-										
77 (1 77)	17		. 1:					£ 1	s. 1	d,
For the Entra				•••					===	0
Balance of E							1.00	4	4	0
Tuition Fees,								11	11	0
Tuition Fees					177		bove	_	_	_
(Wind I	nstrum	ents)	•••		•••	••••		7	7	0
		OI	PTIONA	L SUBJ	JECTS.					
Additional Pr	rincipa	1 Stud	y—							
. C	ne less	son per	week	(30 mir	nutes)			4	4	0
		270			inutes e	ach)		7	7	0
Additional Se		-						2	2	0
Operatic Clas								1	11	6
-					e all oth			3	3	0
Dramatic Cla	,						cous	2	2	0
					e all oth		octs)	3	3	0
Diction Class	130		viio dis	COHUIII				1	1	0
		•••			***	•••			1	STATE OF THE PARTY
	•••	***		***		• • •		1		0
Accompanim					•••	•••		1	1	0
Dancing		***	•••			•••		1	1	0
Stage Dancin	ng		• • •	•••	•••	• • •		1	1	0
Deportment			•••					0	15	0
Fencing (per	course	of twe	elve les	sons)				2	2	0
Italian						* * *		1	1	0
French								1	1	0
German								1	1	0

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1905-1906.

Michaelmas Term began Monday, 25th September, 1905, and closes on Saturday, 16th December, 1905.

Lent Term begins Thursday, 11th January, 1906, and closes on Wednesday, 4th April, 1906.

Midsummer Term begins Monday, 30th April, 1906, and closes on Saturday, 21st July, 1906.

ENTRANCE EXAMINATIONS, 1905-1906.

Entrance Examinations will be held:

For the Michaelmas Term, Thursday, 21st September, 1905, at 9.30.

For the Michaelmas Half-Term, Wednesday, 1st November, 1905, at 3.

For the Lent Term, Monday, 8th January, 1906, at 2.

For the Lent Half-Term, Monday, 19th February, 1906, at 3.

For the Midsummer Term, Friday, 27th April, 1906, at 2.

For the Midsummer Half-Term, Wednesday, 6th June, 1906, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

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EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

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THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

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(j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Fee (£5 5s.) for the September Examination is 30th June.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

reduction of the Fees of deserving Pupils	*							
TRUSTEES: E. E. COOPER, THOM	AS THE	RELFALL	, and	the Pr	INCIP	AL.		
In memory of John Hollier, Esq., of Gl	oucest	er Road	l, Reg	ent's P	ark,	£ 50	s. 0	d. 0
Alma Mater Male-Voice Choir		•••				5	5	0
Anonymous, per Secretary						6	1	0
Bowen, E., Esq						5	5	0
Bowen, E., Esq. (2nd donation)						5	5	0
Bowen, E., Esq. (3rd donation)						5	5	0
Chapman, Spencer, Esq						52	10	0
Corder, F., Esq., F.R.A.M						1	1	0
Cummings, R., Esq., F.R.A.M.	***					1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.						2	0	0
Dobree, Bonamy, Esq						10		0
Gill, C. H. Allen, Esq., F.R.A.M						2	2	0
Goldsmid, Lady							10	0
Gooch, H. Gordon, Esq., A.R.A.M. (Aust		(***)	•••	***		1	1	0
Haynes, Battison, Esq., the Bequest of the			•••			100	0	0
Homan, E. Esq. (per Fred. Walker, Esq.		•••	•••	•••		52		0
		•((•)	***	•••		2	2	0
Jewson, F. B., Esq., F.R.A.M. (deceased)			***	200	•••		5	0
Macfarren, Sir G. A. (deceased)	•••	•••	•••	•••		5		
Macfarren, Walter, Esq., F.R.A.M		***	***	***		5	5	0
Macirone, Miss C. A., F.R.A.M				***	***	1	1	0
Mackenzie, Sir Alexander C., Mus.D., LI				•••	•••	100	0	0
Mallam, Dalton, Esq	•••	•••	•••		•••	1	1	0
Margetson, Stewart, Esq					•••	2	2	0
Maslin, Mr. and Mrs. Victor (in memory o Rowland)		E. Neth	nerclif	t, née F	anny	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitu	de for	the kin	dness	of Wil	liam			
Dorrell, Esq.)	•••					52	10	0
Mayer, Daniel, Esq., J.P		•••				5	5	0
Moorsom, Mrs				***		3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (dece	ased)					1	1	0
Ramsden, Archibald, Esq	•••					105	0	0
Ramsden, Archibald, Esq. (2nd donation)					100	0	0
Renshaw, J., Esq						1	1	0
Robinson, Henry R. A., Esq., A.R.A.M.						1	1	0
R.A.M. Club						10	10	0
Royal Academy Musical Union						10	10	0
Royal Academy of Music-Net profits	of C	ommen	oratio	on Con	cert,			
17th May, 1894						62	10	2
Royal Academy of Music—The Bequest	of Wn	a. Dorre	ell, Es	q., Stu	dent,			
Professor, and Fellow	•••	•••	•••	•••	•••	200	0	0
Sparrow, Charles E., Esq			1.000	•••	•••		14	0
Strathcona and Mount Royal, The Right						210	0	0
Tertis, Lionel, Esq	***					1	1	0

Students' Aid fund-continued.

							£	S.	d.
Thomas, Miss L			***		***	 	1	1	0
Threlfall, Thomas, Esq.						 	105	0	0
Threlfall, Thomas, Esq. (2	nd don	ation)				 	105	0	0
Upcher, Rev. A. Roland						 1111	10	10	0
Walters, Miss Charlotte		***			***	 -	10	10	0
White, His Honour Judge	F. Mea	dows (d	lecease	ed)		 	5	5	0
Zimmermann, Miss Agnes,	F.R.A	.M.				 5,87	5	5	0

ANNUAL SUBSCRIPTIONS.

A Friend (per C. Rube, Esq.) £25	per ar	num fo	or four	years-	in all		100	0	0
Agnew, Philip L., Esq				***			2	2	0
Albanesi, Cave. Carlo			***	***	***	17.7	9	9	0
Bláha, Josef, Esq., Hon. R.A.M.			***	224	1444		7	4	0
Child, Miss Annie, A.R.A.M		***	***	***	***	12.5	2	2	0
Cooper, Edward E., Esq						443	5	5	0
Coward, Miss Eleanor, A.R.A.M.			555	***	2.75	•••	1	1	0
Cummings, Rd., Esq., F.R.A.M.	•••						6	6	0
Gibson, A., Esq							1	1	0
Goad, J. Lindsay, Esq						14.4	2	2	0
Hambleton, J. E., Esq., A.R.A.M.			***	100	•••	***	1	1	0
King, Frederic, Esq., Hon. R.A.M				•••			3	3	0
Macpherson, Stewart, Esq., F.R.A	M.			***	1,11	***	3	4	0
Mathews, Ernest, Esq					+44	•••	1	1	0
Mellersh, Mrs. Harold (in memory	y of A	. Cooper	Key,	Esq., N	I.D.)		1	1	0
Moretti, Giulio, Esq						***	6	6	0
Schloesser, A., Esq., Hon. R.A.M.		****					1	1	0
Tertis, Lionel, Esq., A.R.A.M.					1.640		1	1	0
Thomas, Miss Katie, A.R.A.M.				2000	555		1	1	0
Thompson, Arthur, Esq., F.R.A.I	VI.			***		***	6	6	0
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Huth, Mrs. Henry (deceased), per M	anuel G	arcia,	Esq.				50	0	0
In Memoriam, J. H., November 11th	ı, 1862					1	1	1	0
Izard, Alfred E., Esq., A.R.A.M.				1	1	0			
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Kipps, W. J., Esq., A.R.A.M				1.	1	0			
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Latham, Morton, Esq., Mus. B. Can	tah	•••		1	1	0	12	19	0
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Lesingham, Henry, Esq.	***					1	1	0		55/7	300
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Lonsdale, The Earl of (d	ecease	d)			***				110	5	0
Lowe, The Misses (Mayfi)	***					12		0
Lowther, Sir John H.		1888							10		0
Lowther, Right Hon. La	dy E. (decease	d)						90	17	0
Lucas, Arthur, Esq.				•••		1	1	0			
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Mountstephen, Miss N.	***	***		2555	***	1	1	.0	15	1 1 2	2 0
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O'Brien, James, Esq.	C S	***					3 8	3 0			
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Thomas, W. Henry, Esq.					1	1	0			
Thompson, Arthur, Esq., F.R.A	1.M.				1	1	0			
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Willoughby, The Dowager Lady						-		3	3	0
Wilson, Miss Maude E., A.R.A.M		444	(4.4)		1	1	0	7202		
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PROGRAMME.



↔ PROGRAMME. ఈ

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Concerto in A minor—Pianoforte Grieg.

Allegro Moderato. Adagio. Allegro Marcato.

Miss MYRA HESS (Ada Lewis Scholar).

Song, "Softly awakes my heart" (Samson and Delilah) Saint-Saëns.

MISS ISOBEL MEARNS.

FIRST MOVEMENT from Concerto in D (Op. 35)—Violin Tschaïkowsky.

MISS GLADYS CLARK (Dove Scholar).

THREE INDIAN SONGS ("Before the dawn" | ... Hubert Bath (MSS.) (Korean Song" | (Goring Thomas Scholar).

MR. MARCUS THOMSON (Anne E. LLoyd Exhibitioner).

MISS HEDWIG HANTKE.

OVERTURE ... "Le Carnaval Romain " ... Berlioz.

DREAM SCENE from "The Rose of Sharon" ... Mackenzie.

MISS CAROLINE HATCHARD and Mr. JOHN BARDSLEY (Campbell Clarke Scholar). (Ada Lewis Scholar).

Violin obbligato-Miss Jessie Bowater.

Song, "Love in her eyes sits playing" (Acis and Galatea) Handel.

MR. DENNIS CREEDON.

(Holder of the Bowen Gift, 1905-06.)

Fantaisie de Concert, "Les Contrastes" (Op. 56)

—Pianoforte Tschaïkowsky.

MISS GLADYS VANDAMM

(Associated Board Exhibitioner.)



PROGRAMME.

FRIDAY, DECEMBER 15, 1905.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

CONCERTO in A minor -Pianoforte

Grieg.

Allegro Moderato. Adagio. Allegro Marcato.

MISS MYRA HESS

(Ada Lewis Scholar).

SONG, "Softly awakes my heart" (Samson and Delilah) Saint-Saöns.

MISS ISOBEL MEARNS.

English version by Eugène Oudin.

OFTLY awakes my heart, as the flower awakes
To Aurora's tender zephyr.

But say, O well beloved, no more I'll be forsaken, Speak again, O speak for ever!

O say that from Delilah you never will part! Your burning vows repeat; vows so dear to my heart!

Ah! once again, do I implore thee!

Ah! once again, then say you adore me!

Ah! I implore thee, see I implore thee,

Ah! once again! then say you adore me.

E'en as to whisp'ring winds sways the waving grain,

To and fro so gently moving,

So sways my trembling heart, consoling all its pain,

To thy voice, so dear, so loving.

The arrow in its flight is not swifter than I,

When, leaving all behind, to your arms I fly.

Ah! once again, &c.

FIRST MOVEMENT from Concerto in D (Op. 35)—Violin Tschaïkowsky.

MISS GLADYS CLARK

(Dove Scholar).

THREE INDIAN ("Before the dawn" SONGS (MSS.) ("Surf Song" Coring Thomas Scholar).

MR. MARCUS THOMSON
(Anne E. LLoyd Exhibitioner).

MISS HEDWIG HANTKE.

The Publishers decline to allow the Words of these Songs to be printed.

OVERTURE ... "Le Carnaval Romain" ... Berlioz.

DREAM SCENE from "The Rose of Sharon" Mackenzie.

The Sulamite ... MISS CAROLINE HATCHARD (Campbell Clarke Scholar).

The Beloved ... Mr. JOHN BARDSLEY (Ada Lewis Scholar).

Violin obbligato—Miss Jessie Bowater.

The Beloved.

Without the chamber.

PEN to me, my sister, my bride!
My dove, my undefiled!

The Sulamite.

'Tis the voice of my Beloved! I have put off my garments; How shall I clothe me again?

The Beloved.

My head is filled with dew, And my locks with the drops of night: Open to me, my sister, my bride.

The Sulamite.

O Beloved, my heart within me is moved.

She clothes herself and opens the door.

My Beloved is gone! My soul fainteth within me.

Whither hast thou withdrawn thyself?

Rise will I now and go about the city,

Seeking him whom my soul loveth.

She descends into the streets.

Beloved, whither art thou gone?

Answer me; let me hear thy voice.

Lo, the night is silent around me.

[Watchmen appear. To the Watchmen.

Saw ye him whom my soul loveth?

The Watchmen.

Get thee one way or other, either on the right hand or on the left

Whithersoever thy face is set.

The Sulamite.

Oh! saw ye him whom my soul loveth?

The Watchmen.

Smite her! wound her! take away her veil!

Hence, thou daughter of Belial! Hence!

[The Sulamite starts from sleep.

The Sulamite.

To the Women.

I charge thee, O daughters of Jerusalem, If ye find my love, That ye tell him that I am sick of love. SONG, "Love in her eyes sits playing" (Acis and Galatea)

Handelo

Mr. DENNIS CREEDON (Holder of the Bowen Gift, 1905-06.)

RECIT.

LO! here, my love. Turn, Galatea, Hither turn thine eyes, See at thy feet The longing Acis lies.

AIR.

Love in her eyes sits playing,
And sheds delicious death;
Love on her lips is straying,
And warbling in her breath.

Love on her breast sits panting, And swells with soft desire; No grace, no charm is wanting, To set the heart on fire.

Love in her eyes, &c.

FANTAISIE DE CONCERT, "Les Contrastes" (Op. 56)—
Pianoforte Tschaïkowsky.

MISS GLADYS VANDAMM

(Associated Board Exhibitioner).

A SHORT HISTORY

OF THE

Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was

given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and

Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all

persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy o mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Opera (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street)

to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical

curriculum in either case.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and

complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of H.R.H. the Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre"

Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time, have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is

considerably over 500.

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Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuell, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and

the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS, EXHIBITIONERS, PAYING STUDENTS. INT

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SCHOLARSHIPS AND EXHIBITIONS.

There are fifty-eight Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Nonstudents are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition
STERNDALE BENNETT	Any branch of Music	April, 1906
BAUME (MANX) SCHOLARSHIP	Any branch of Music	September, 1907
HENRY SMART	Composition or	
	Organ	September, 1908
Liszt	Composition or	
Manager 11	Pianoforte	September, 1910
G. A. Macfarren	Composition	January, 1906
SIR MICHAEL COSTA	Composition	September, 1906
GORING THOMAS	Composition	April, 1907
Josephine Troup	Composition	September, 1910
Westmorland	Singing	Annually in Dec.
PAREPA-ROSA	Singing	April, 1906
John Thomas	Singing and Instru-	22P2.1, 2000
JOHN THOMAS	mental alternately	September, 1908
Sainton-Dolby	Singing	September, 1907
GEORGE MENCE SMITH	Singing	January, 1907
Ross	Singing	September, 1906
ANNE E. LLOYD EXHIBITION	Singing	Annually in July
LILIAN ELDÉE	Singing	Conferred
IMEIAN ELDEE	Singing	periodically
POTTER EXHIBITION	Pianoforte	Annually in Dec.
LADY JENKINSON'S THALBERG	Pianoforte	March, 1906
ERARD CENTENARY	Pianoforte	1141011, 1000
Sir John Goss	Organ	November, 1906
STAINER EXHIBITION	Organ	Annually in Sept.
MAUD MARY GOOCH	Organ	September, 1908
ERARD CENTENARY	Harp	septement, 1000
G	Violin	January, 1908
Dove	Violin	September, 1906
BROUGHTON PACKER BATH	Violin	December, 1906
Wessely Exhibitions (two)	Violin	September, 1906
BROUGHTON PACKER BATH	Violoncello	December, 1906
ORCHESTRAL INSTRUMENTS (Six)		January, 1907
Ross	Wind Instruments	September, 1907
BOWEN GIFT	Any branch of Music	Conferred Annually
ASSOCIATED BOARD R.A.M. and		
R.C.M. (six)		November, 1906

SCHOLARSHIPS AND EXHIBITIONS-continued.

Date of next Subject. Scholarship. Competition. LEWIS (fifteen : five Chosen by the Committee September annually) .. Chosen by the September, 1906 Committee

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

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PRIZES.

There are also the following thirty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition. CHARLES MORTIMER PRIZE for Composition. Battison Haynes Prize for Composition. HINE PRIZE for Composition. PAREPA-ROSA PRIZE for Singing. SAINTON-DOLBY PRIZE for Singing. RUTSON MEMORIAL PRIZES (Two) for Singing. Goldberg Prize for Singing. SWANSEA EISTEDDFOD PRIZE for Singing. THE MELBA PRIZES (Two) for Singing. STERNDALE BENNETT PRIZE for Pianoforte Playing. HEATHCOTE LONG PRIZE for Pianoforte Playing. Louisa Hopkins Memorial Prize for Pianoforte Playing. WALTER MACFARREN MEDALS (Two) for Pianoforte Playing. FREDERICK WESTLAKE PRIZE for Pianoforte Playing. Messrs. Tubbs' Prize for Violin Playing. Messrs. W. E. Hill & Sons' Prize for Violin Playing. HANNAH MAYER FITZROY PRIZE for Violin Playing. Bonamy Dobree Prize for Violoncello Playing. Julia Leney Prize for Harp Playing. R.A.M Club Prize for various branches of study. CHARLES RUBE PRIZE for various branches of study. CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution. GILBERT R. BETJEMANN PRIZE for Opera. RIDLEY PRENTICE PRIZE for Teaching. Dove Prize for General Excellence, Assiduity, and Industry.

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, &c.
THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
THE JOSEPH MAAS PRIZE (independent of the Academy) for

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

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This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 22.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 28), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

Composition.

Solo Singing.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

Ensemble Playing (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

ACCOMPANIMENT

MILITARY MUSIC.

DICTION.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional Note.—With respect to the subjects in Italics, see p. 21.

Students who discontinue their General Studies may remain in

this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may

approve.

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CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly indivi-

dual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after

attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)— One hour per week, in class.

7.—Choir Training (for Students whose principal study is Organ-

playing). 8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week. 10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—One hour per week.

12.—Wind Instrument Students accepted under the arrangement referred to on page 19, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 9 and 10 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

	The fee	es paya	ble by	ordinai	y Stude	nts ar	e :—			
For the Ent	rance F	Examir	ation		41123			£ 1	s. 1	d.
Balance of E										
								4	4	0
Tuition Fees				- 1777	-			11	11	0
Tuition Fees	for th	e Curri	culum	set fort			above			
(Wind I	Instrun	ients)		• • •	•••			7	7	0
		0.	PTIONA	L SUB	JECTS.					
Additional P	rincipa	al Stud	y—							
	One les	son pe	r week	(30 min	nutes)			4	4	0
	Γwo les	sons p	er weel	k (30 m	inutes e	ach)		7	7	0
Additional S								2	2	0
Operatic Cla								1	11	6
,, ,,	(Stu	dents v	vho dis	continu	e all oth	ersubj	ects)	3	3	0
Dramatic Cla	ass (Ore	dinary	Studen	its)	•••			2	2	0
,, ,,					ie all oth		jects)	3	3	0
Diction Class							•••	1	1	0
Elocution								1	1	0
Accompanim	ent							1	1	0
Dancing				1111				1	1	0
Stage Dancin								1	1	0
Deportment	-							0	15	0
Fencing (per							•••	2	2	0
Italian								1		0
French				***	•••	***	•••		-	
German		•••	•••	***	***		1,61676	1	1	0
German			•••	***	***	•••	•••	1	1	0

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a special fee.

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed London and County Bank, Hanover Square Branch.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

^{*} Free to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1905-1906.

Michaelmas Term began Monday, 25th September, 1905, and closes on Saturday, 16th December, 1905.

Lent Term begins Thursday, 11th January, 1906, and closes on

Wednesday, 4th April, 1906.

Midsummer Term begins Monday, 30th April, 1906, and closes on Saturday, 21st July, 1906.

ENTRANCE EXAMINATIONS, 1906.

Entrance Examinations will be held:

For the Lent Term, Monday, 8th January, 1906, at 2.

For the Lent Half-Term, Monday, 19th February, 1906, at 3.

For the Midsummer Term, Friday, 27th April, 1906, at 2.

For the Midsummer Half-Term, Wednesday, 6th June, 1906, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as

follows:

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For Principal Studies, Harmony, Sight Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or

Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

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THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

(h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

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- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

Note.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Teachers, and Performers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31.18 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the Fee (£5 5s.) for the September Examination is 30th June.

Candidates who wish to be examined during the second period (December—January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The following Contributions have been received towards a

Students' Hid Fund,

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of which the Interest is appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

reduction of the Fees of deserving Pupils								
TRUSTEES: E. E. COOPER, THOM	AS THI	RELFALI	L, and	the Pr	INCIE	AL.		
In memory of John Hollier, Esq., of Gl	oucest	er Roa 	d, Reg	ent's P	ark,	£	s. 0	d. 0
Alma Mater Male-Voice Choir		***				5	5	0
Anonymous, per Secretary			***	***		6	1	0
Bowen, E., Esq						5	5	0
Bowen, E., Esq. (2nd donation)		***	***			5	5	0
Bowen, E., Esq. (3rd donation)		***	***			5	5	0
Chapman, Spencer, Esq						52	10	0
Corder, F., Esq., F.R.A.M.			22			1	1	0
Cummings, R., Esq., F.R.A.M.	1000					1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	224					2	0	0
Dobree, Bonamy, Esq		***		148		10	170	0
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	Gill, C. H. Allen, Esq., F.R.A.M.		•••	• • •	1	1	0	10	10	0.	
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	Izard, Alfred E., Esq., A.R.A.M.		1993	•••	1	1	0				
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Lesingham, Henry, Esq						1	1	0			
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Prout, Prof. E., Mus.D. Dub.	, 11011. 10		•••		•	-	U			
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